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*In the Church at EBERSMUNSTER*  
*Photo by Dr. Kock*

# The American Organist

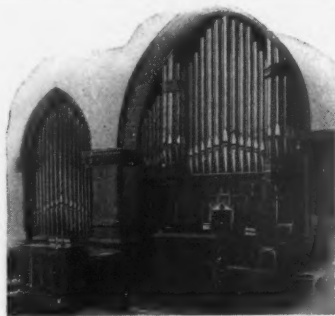
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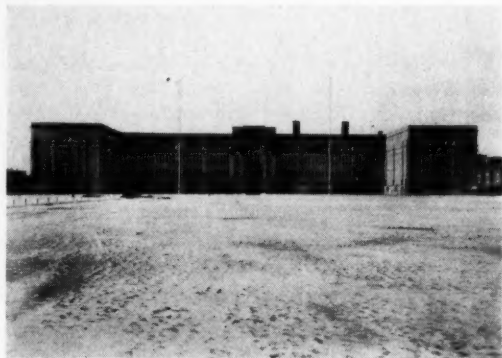
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## REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

### Music for the Services

A — Mrs. H. H. A. BEACH: "*O Lamb of God*," 3p. c. s. s-a. e. (Schmidt, 12c). Mrs. Beach has something to say musically and knows how to say it musicianly fashion; her choral music generally rings true. This isn't a tune, it's real music, and a safe buy for such of our readers who feel about it as does Mr. Hamrick.

A — Dr. Clarence DICKINSON: "*Blessed are they that dwell in Thy house*," 4p. me. (Gray, 12c). "Especially suitable for the installation or anniversary of a clergyman or organist, or for a church anniversary," says the score. Some music is the product of technicians, theorists; some the product of a genuinely musical nature. And this one comes from genuine musical feeling; it is music of the kind that means something to those who hear it as well as to those who sing it. Its text seems to make it most appropriate wherever a service deals with an anniversary of the church itself. Good for any choir.

A4+ — Harold W. FRIEDEL: "*Benedictus es Domine*," 6p. c. md. (Gray, 15c). Most Episcopal organists write new canticle settings of their own because they do not entirely like the settings of others; all of which is a most healthy condition for church music, for composition, and for organists—though it may be a bit rough on publishers and very rough on reviewers. This moderately difficult setting shows how Mr. Friedell feels the "*Benedictus*" should be interpreted.

\*A — Handel, ar. L. V. Saar: "*Thanks be to Thee O Lord*," 6p. c. a. e. (E. C. Schirmer, 16c). When he wasn't gadding about impressing everybody, Mr. Handel settled down and wrote a beautiful tune now and then, clothed it in dignity, and supplied his public with substantial reason for continuing to support him. Every congregation will understand and feel this anthem's message, and choirs will enjoy doing it. It is real, heart-felt music of the kind Handel didn't write any too often; nothing bombastic; everything as sincere as Bach, though manifestly with none of the masterly texture of Bach. Its accompaniment natively calls for the organ, and the usual piano accompaniment provided with all too many of our anthems can fill the bill satisfactorily this time. This number deserves to live a long while.

A1 — Handel: "*Thanks be to Thee*," 4p. e. (Gray, 1926, 12c). The same number, of course, but arranged for unison singing either by the juniors or by the chorus. The juniors ought to do it as effectively as children can perform any artistic tasks, and the scarcity of truly suitable junior-choir music makes this all the more valuable. However, it ought to be magnificent as sung by a chorus in unison, with good vibrant tone, well interpreted and solidly supported by the organ-like accompaniment.

A — Edward MARGETSON: "*Break forth into joy*," 16p. c. me. (J. Fischer & Bro., 25c). A festival anthem, and what a festival anthem! You don't have to send your congregation to a conservatory for a four-year course in counterpoint before singing this to them, yet if any of them have taken such a course you'll not have to apologize to them for singing it. A combination of age-old honesty in music and modern subterfuge. And the organ plays its part too, howbeit from the usual piano score. It's an anthem, not a fad. And it has contrast, variety, and length. Parts of it will make you work, while other parts will save your time. If you and your choir still like music, by all means get this on your next order.

A — Edward MARGETSON: "*He stooped to bless*," 4p. cu. me. (J. Fischer & Bro., 15c). A quiet meditative type of anthem, smooth, well-written, sincere. Its text makes it especially appropriate in any service dealing with interna-

tional subjects and the dire threats of wars emanating from politicians (not from the citizens) of dictator-despoiled countries in Europe. Better mark this for use the next time your minister has such a peace-prayer services on schedule.

A — Edward MARGETSON: "*O taste and see*," 10p. c. me. (Fischer & Bro., 15c). Another meditative type of anthem for the solemn service when the church gets down to the business of trying to work for the betterment of humanity. It's the age-old text, beautifully set—though by that we do not mean set to tunes. Some music invites the hearer to enjoy musical values, while other music invites him to do some serious meditating; this is the meditative type. Good music, but not gushy or tuneless. Put it on your list for the service when you can feed rather than entertain your congregation.

AO1 — William J. MARSH: "*Centennial Mass*," 22p. e. (J. Fischer & Bro., 60c for the score, 25c for the voice-part). Written "for the Catholic celebration in connection with the Texas Centennial of 1936 . . . in honor of the Venerable Antonio Margil." Latin text only; indications for effective singing by divided choir or two choirs. "Kyrie" is sincere and musical, for unison voices; "Gloria" is a splendid unison, strong, and musical without being tuneless; "Credo" uses a figure in the accompaniment and much monotone work in the unison voices; and so on throughout. It is a splendid unison setting of the mass.

### PLAIN THOUGHTS ON WORSHIP

A book by Edwin A. Goldsworthy

• 5x8, 134 pages. (Willett, Clark & Co., \$1.50). The Author is the son of William A. Goldsworthy, well known to T.A.O. readers; he turned his attention from the organloft to the pulpit, took the required studies, and is now preaching in a church of his own. The publishers generously confer upon him a Doctor degree, and, not to neglect the father, they confer one on William A. Goldsworthy as well. No man can say what is in another man's mind, but we believe, judging by Mr. Goldsworthy's book, that he acquired his common-sense from his distinguished father and Dr. Guthrie of St. Mark's, New York.

Anything as dusty with tradition, as tormented by fear and mysticism, as the church is, is in bad need of intelligent, clear-thinking friends. Says Mr. Goldsworthy, his purpose in this book is "to set forth my ideal of worship for the Christian churches of today and tomorrow."

After five chapters on general topics the Author comes to constructing the service, and in dealing with the Episcopal service, for example, mentions its "long section of praise containing perhaps too voluble and archaic chants and anthems" and adds, "it is unfortunate that after so long a period of liturgy the section following it should contain long lessons from both the Old and New Testaments." He speaks of "a break in the office of morning prayer to admit the sermon which is . . . distinctly not worship but a break in the formal order." He concludes, "The effectiveness of this order of service is marred only by its great length and the archaic character of its content."

And so on into deep water, some of it surprising. For

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## THE AMERICAN ORGANIST

Richmond Staten Island

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example, Mr. Goldsworthy says "it does not spoil the spirit of the service to have the numbers of the hymns announced any more than to give the Scripture references before reading the lesson," and he's right about that, though the most frequent contention in recent years has been for hymns without announcements—perhaps because so many thoughtless preachers have methodically plodded through the reading of stanza after stanza of so many hymns. And of some hymns he says they are "not consciously worshiping God, they are exercising their emotions or they are singing comforting or inspiring words to catchy tunes."

Anyone who hopes to find in this book all the comfort of tiresome platitudes will get fooled; it's no such tommyrot; we quote a few choice sentences:

"The organist is the pastor's righthand man—the pastor's partner in preparing and executing the services."

"Give the organist complete charge."

"Music committees, especially those composed of people who regard themselves as music critics, are abominations."

"A choir which has both a director and an organist is a two-headed affair."

"An organist proud of his knowledge of Bach may bore a congregation to death."

"A choir soloist may easily take the center of the stage away from God and keep it."

"Most singers need to have their feelings hurt; nearly every singer values himself more highly than his hearers do," but watch out, Reverend, or we'll reply that most ministers do too.

"A solo in the midst of an anthem is not so important that the soloist has to climb to the very front to be seen." (Yet many churches seem to insist that the soloists do just that; we must blame the preachers and official boards for most of the ills of church music.)

"If the choir can be placed in the back of the church and the congregation can resist the temptation to turn around to see who they are, so much the better for God."

"The junior choir is for the church school or for training, not for leading adults in worship."

"No longer can the patriotic service take on the form of a mass meeting or pep gathering."

"Church architects certainly have abused the poor old organ . . . An organ should give more of the effect of an orchestra than of a music box."

"Chimes built into any special chamber . . . can be relayed to any part of the building by loud-speakers."

And we have by no means given away the book's stock in trade; there are enough gems left to multiply the length of this review by 100 and still not adequately cover the book.

For the organist this book is exceedingly valuable in two ways: 1. To furnish him food for thought, and consolation; 2. as a gift to his minister, to provide the services with their sorely-needed chance at improvement which can be made only when organist and minister are each other's righthand man. You'll miss something fine if you fail to buy this book and make your minister do likewise.—T. S. B.

#### SYSTEMATIC ORGAN PEDAL TECHNIQUE

A book by Reginald Goss-Custard

• 5x7, 40 pages, ideas illustrated by thematics (in America, Galaxy, 75¢). This splendid book was reviewed in September 1936 T.A.O. and is again mentioned because it is now easily available through an American publisher, and at lower cost than originally suggested. "It will prove more valuable than an hour's lesson from a master," said the original reviewer; such a lesson would cost ten dollars; the book costs 75¢.

#### New Organ Music from Abroad

Reviews by Dr. Roland Diggle

• A thoroughly worthwhile and practical piece is *A Memorial Melody* in C by Walford DAVIES (Novello). Bearing the dedication "In devout memory of King George the Fifth," this short number of four pages was written for orchestra and

organ, and in this form will no doubt become as popular as his *Solemn Melody*, published some thirty years ago. The arrangement for organ solo is most effective and makes a splendid service prelude, building as it does to full-organ climax and ending softly, it is the sort of thing organists always find useful; easy, on any instrument.

For the recitalist there is a *Moto Continuo & Passacaglia* by Herbert F. ELLINGFORD, of St. George's Hall, Liverpool (Novello). It opens with three pages of pastorale music that is quite delightful. The theme of the *Passacaglia* is quite straightforward and the fifteen presentations that follow are full of vitality and interest. The work is not easy but, given a good instrument and careful preparation, I am sure it will make a stunning recital number.

The Dutch composer, Flor PEETERS, is to be congratulated on his fine *Toccata, Fugue & Hymn on Ave Maris Stella*. Here we have an excellent concert number consisting of a jolly *Toccata*, a fine *Fugue*, and plenty of effective writing that should come off in fine style. Not quite so successful is his *Symphonic Fantasia on a Gregorian Theme*; at the same time; despite a little too much repetition, it is a well-written work that should repay the time spent on it. The plain song provides contrast to the allegro maestoso and fugato, and given a first class player, for the work is difficult, it should prove worth hearing (Bergmans, Tilburg, Holland).

Gerard BUNK'S *Fantasia* contains some good writing and, in some of the quiet passages, some melodious writing, but the work is far too long—it must take nearly twenty minutes to play—for either recital or service use (Breitkopf & Hartel).

For the organist on the look-out for some austere music I would recommend Joseph AHREN'S *Choral-Partita on Christus ist Erstanden* and his *Hymnus Pange Lingua*. Both works have strength and individuality; certainly they are not music for the average organist and listener. An occasional dose of this type of music would do us all good (Schott).

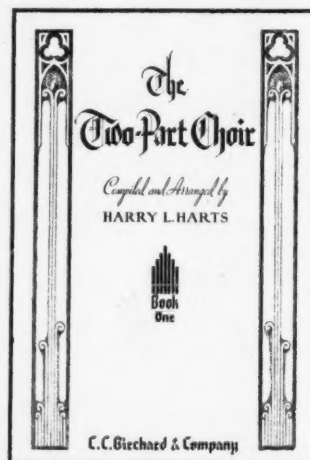
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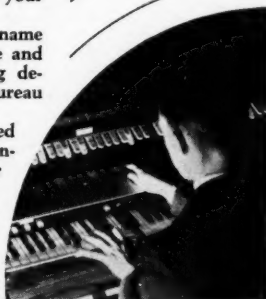
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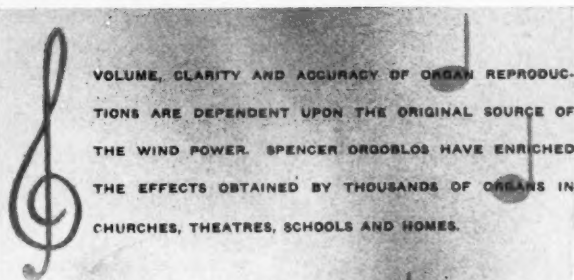
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:

- A—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension.
- C—Christmas.
- E—Easter.
- G—Good Friday
- L—Lent.
- N—New Year.
- P—Palm Sunday.
- S—Special.
- T—Thanksgiving.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stolist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stolist.

### ● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- \*—Photograph.
- m—Marriage.
- n—Nativity.
- o—Obituary.
- p—Position change.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices.
- off—Offertoire.
- o—Organ.
- p—Piano.
- Hyphenating denotes duets, etc.
- q—Quartet.
- r—Response.
- s—Soprano.
- t—Tenor.
- u—Unaccompanied.
- v—Violin.
- w—Women's voices.
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No. 4

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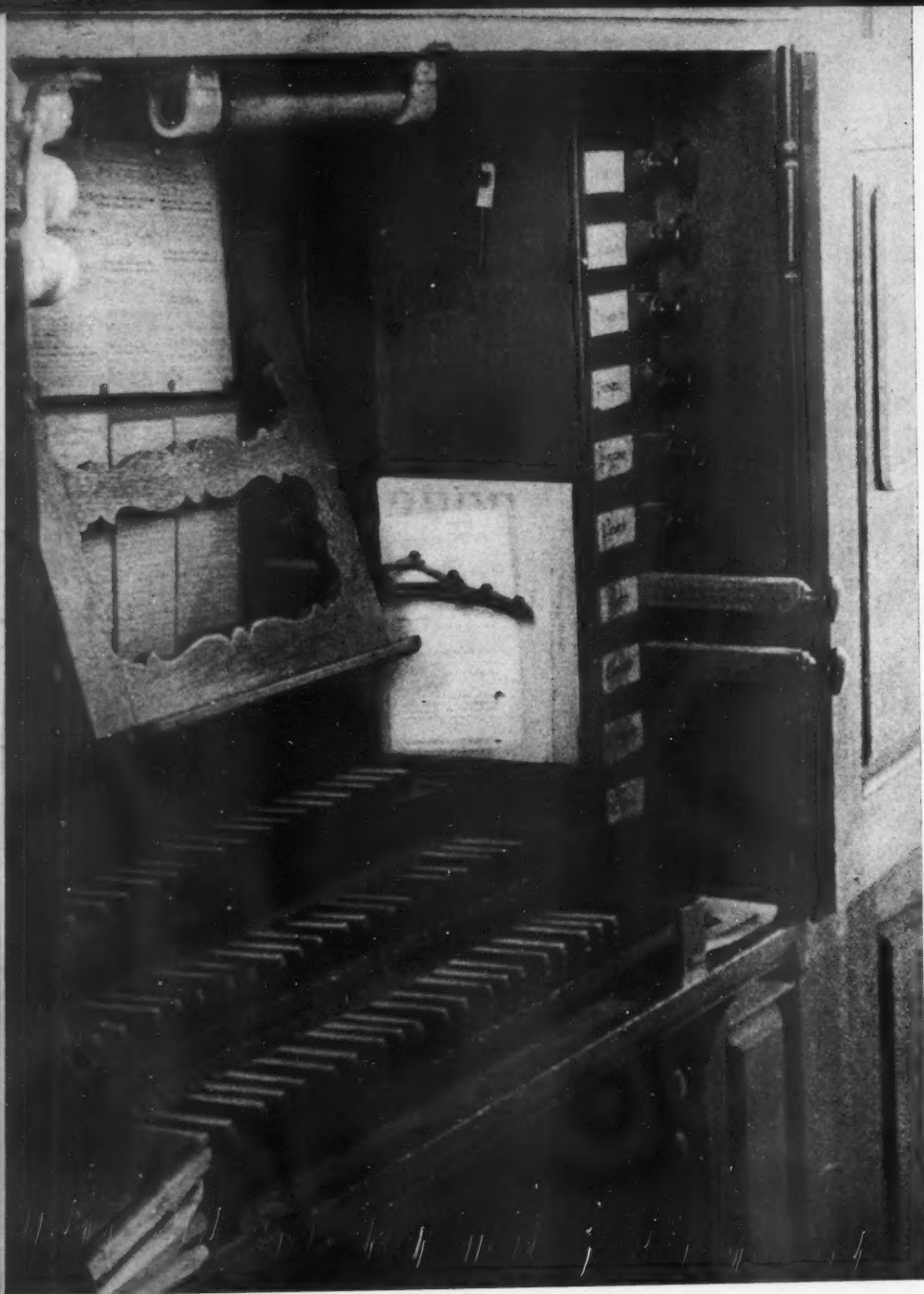
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## ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY



**STILL IN USE AFTER 220 YEARS**  
Console of the Ebersmuenster organ exactly as its builder left it and still in regular use. Photo by Dr. Kock.

# THE AMERICAN ORGANIST

*April, 1937*

## MIXTURE DESIGN AND FUNCTION

Why Mixtures are Needed in the Organ and a Brief Discussion of Their Design, Tuning, and Proper Nomenclature

By the Hon. EMERSON RICHARDS

NOW THAT mixtures are re-appearing in American organs, it becomes important to explain just what a mixture is and how it functions.

The old Roosevelt organs and even the Johnsons were well supplied with beautiful-sounding mixtures. Then suddenly mixtures became harsh, screamy affairs that were virtually useless in the organ. Consequently from about the beginning of the present century until recently they had practically disappeared. This change came about through several causes. Older types of pneumatic and electric action required much higher pressures than the old pallet-chests. This had a bad effect on the Diapason work, and the mixtures could not stand it at all. Free-toned Diapasons disappeared and were replaced by smooth, heavy, flute-like tone, which was wholly unlike the older type of Diapason timbre. The second cause was the elimination of the German influence. The older American builders, such as Roosevelt, had leaned heavily upon the experience of German craftsmen whom they employed and even sometimes imported. With the rise of the purely American builders this influence was no longer felt.

The teachings of Hope-Jones also speeded the elimination of mixtures. Hope-Jones early realized that his high-pressure flue-work would not carry the mixtures. He dropped them, and then proceeded to argue that his keen Viols contained all the necessary harmonics to reinforce his flue-work and that consequently mixtures were useless. We recognize now that this was nothing but sales talk, but it did add to the confusion on the difference in the functions of harmonic reinforcement and mixtures.

When builders did undertake to add mixtures to their smooth-sounding, high-pressure Diapasons, the result was a disagreeable screaminess that speedily condemned mixtures as unmusical.

The fault was not the mixtures. It was the failure to recognize their proper function and how to build them.

It is essential, in discussing mixtures, to distinguish them from harmonic reinforcement. It has been repeatedly stated that the unison Diapason is deficient in overtones and that these overtones can be and should be reinforced by adding artificial harmonics. Thus, an octave is added to the unison to reinforce that harmonic; then a 15th, a 17th, a 19th, and a 22nd. Sometimes a 5th and a 10th may also be added to reinforce the 16' series. It is also stated that in order to have the harmonics unite properly with the unison they must

all be of the same general character. This is all true as far as it goes, but it tells only a small part of the story.

A Diapason need not be deficient in harmonics. A Schulze or a Lewis Diapason, voiced on low wind-pressure, has a whole rainbow of brilliant upper-partials. Experience has also shown that artificial reinforcement obtains perfect results only when both the unison Diapason and the reinforcing harmonics are of this brilliant, low-pressure type. The reason is that the harmonic reinforcing pipes must find some of their own harmonics in the unison pipes with which to unite. Consequently, a series of reinforcing harmonics of the right quality all unite with the unison and with each other to form a single homogeneous tone in which neither the unison nor its harmonics are separately distinguishable as a single factor in the whole tone. This produces what we call a chorus. The effect is not so much to increase the brilliance of the unison as to make a new tone which at once is brilliant and also powerful, as the increase in the prominence of the upper-partials tends to give the impression of power.

The function of a mixture differs materially from that of reinforcing harmonics. Let me explain that the word mixture has been loosely and in the main wrongly applied to mean any kind of compound, harmonically-reinforcing stop. Correctly speaking harmonic reinforcing voices are usually introduced as single stops under the name of 12th, 15th, 17th, 19th or equivalent designations. They may be grouped together and, if so, are usually called a Cornet.

The principal difference in the formation of a mixture and harmonic reinforcing voices is that the mixture breaks; that is, the pipes do not progress up the keyboard at a consistent pitch. Thus, if a mixture consists of a 12th, 15th, 19th, and 22nd (and therefore is called IV Mixture) we will find that the first rank or 12th, starting at low CC, will run up the keyboard perhaps 15 or 17 notes where it will be continued by a series of pipes that are a half an octave lower and would consist of pipes representing the octave of the 8' unison. These pipes would then continue for probably another 18 notes when there would be another break, the pitch dropping another half-octave and the pipes would now represent the pitch of the 5th above the unison. It will be noted that these pipes do not belong to the 8' series of harmonics at all but in reality to the 16' series. If we now retrace our steps and trace out the second rank of the mixture, which began as a 15th, we find that it will also run up the keyboard possibly to the same place where the 12th broke in the first rank, and

that it will then break back half an octave to become a 12th, will then continue on up the scale to where the first rank broke again and then will break back another half octave to become an additional octave to the unison.

Our third rank (or the 19th) will behave the same way. It runs up to the point of the first break, drops back to a 15th, and at the second break drops back to a 12th. Similarly, the 22nd drops back at the first break to a 19th and then to a 15th.

Now, if we draw the stop, we find that our low note consists of the harmonics 12, 15, 19, and 22. If we draw our 8' unison and our 4' octave, we now have a chorus on CC, consisting of the unison, octave, 12th, 15th, 19th, and 22nd. As we run up the keyboard chromatically we find that when we strike the 18th note there has been a drop in the pitch. The 22nd has dropped out of the chorus, the highest harmonic is the 19th and the lowest harmonic is a repeat of the octave already drawn. Continuing up the keyboard, when we reach the 36th note we find another drop in the pitch; this time the 19th has also disappeared and we find only the 12th and 15th in the mixture reinforcing the 8', while the 4' octave is doubled and the sub-unison 5th is below the harmonic line.

It will be seen at once that the effect produced by the mixture was to raise the harmonic structure of the bass part of the keyboard, level it off in the middle, and lower it in the treble. We will also notice another effect. The combination of the 5th and the octave in the treble part of the mixture sounding together produces a resultant 16' tone. The 12th and the 15th sounding a perfect fourth produce an 8' resultant. These generated pitches still further drop the pitch of the treble as contrasted with the bass.

Now, why do we want to brighten the bass and dull the treble? The reason is that in an organ the large 8' pipes seem to lose their harmonics much more rapidly than the smaller treble pipes. They become dull, lose their sense of pitch, and thereby obscure the bass and tenor parts of the music. On the other hand, the treble tends to become too sharp and assertive. By combining the treble pipes of the unison with other pipes that are either actually below the unison or are generating sub-unison pitches, the effect is to broaden and ennoble the treble.

The mixture, then, is a kind of tonal-levelling apparatus which tends to smooth out the entire compass of the organ. It adds brilliance and clarity to the bass, sonority to the treble, and, because it also harmonically reinforces the unison, adds power to the whole.

In order to do this, the mixture must be broken, as I have indicated. It has been wrongly stated that mixtures are broken because the pipes are too small to carry up. This is not the fact. Both the 12th and the 15th in our mixture could be carried completely through the compass without the pipes' becoming too small. We deliberately break the mixture into two or more parts for the very purpose of altering the harmonic structure in pitch between the bass and treble.

The mixture I have chosen for illustration is of elementary composition. An artistic builder would "cover the breaks" by not breaking each rank on the same note. Or, if he did so, it would be because the mixture was itself to be "covered" by another mixture in the same department, "broken" in a different way.

Mixtures may be broken from one to seven times, according to the function they are to perform. Also the name mixture may apply to stops containing other than fifth-sounding harmonics. Thus, the 10th, 17th, and sometimes the flat 21st, are introduced into mixtures. When these harmonics are introduced they are usually given special names. Thus, a mixture in which a 10th or 17th is introduced is usually called a Sesquialtera, or if it breaks at each octave, a Carillon. If the flat 21st is introduced, the stop is usually designated Harmonics. When the word Mixture is used as a proper

noun, or the word Fourniture or Plein-Jeu is employed, it is understood to refer to fifth-sounding mixtures.

The fifth-sounding mixture is best employed where clarity and sonority are the chief requirements. The introduction of the 10th or 17th tends to impart a reediness to the voice, which gives a certain Trumpet-like quality to the ensemble.

Composing and producing mixtures require the highest skill on the part of the organ-builder. The off-unisons, such as the 12th, 17th, and 19th, must be subordinate to the unisons. The pipes, being of small size, must be carefully made and each note must be brought into complete accord with all its fellows in the chorus. Scaling and voicing of the pipes are of utmost importance; above all, it can be said with authority that they must be placed on low-wind pressure. Experience has demonstrated that mixtures cannot be controlled on wind-pressure higher than  $3\frac{1}{2}$ ", and lower pressures are sometimes to be desired.

The tuning of a mixture is confusing. We all understand that the notes in the chromatic scale are not tuned to just intonation but are tempered between the octaves, each note being slightly sharp or flat to the true pitch. This is done so that we may play in every key with tolerable pitch. Each note of the mixture is so tuned, but each pipe in the note is not so tuned. Thus in our IV Mixture, the lowest note consists of the pipes G-C-G-C. Since this note is CC, the 8' fundamental is in just intonation. Now draw the 8' Diapason and the Mixture, and if we go up the scale chromatically to GG we will find that this note GG is flat to the true scale. Now, if we return to the Mixture we find that the NOTE that corresponds to low CC is in tune with the unison CC, and the NOTE that corresponds to the GG above is also in tune with the GG, but in the Mixture we find the two G's are tuned in just intonation with the two C's and the unison Diapason. The reason for this is that we want our harmonics to unite with the harmonics in the unison pipe, and to make them do this we must have them in tune with the unison harmonics. This may seem a bit complicated, but if we just remember that each NOTE of the Mixture is a chord of four pipes and that the NOTES are tempered and the PIPES are not, I think we can see the difference clearly.

To the inexperienced, tuning a mixture is an almost impossible job, since two or three pipes are speaking together. It is really very easily done by an expert. On no account let the tuner stuff cotton in either the tops or the mouths of the pipes. Injury is sure to result. It is too expensive to put each rank of pipes under separate control. The simplest method is to mount a small wad of felt at the ends of two light wires and hold the felt ends lightly against the pipe-mouths of the two unwanted ranks while tuning the third. It is not expedient to put more than three ranks of pipes on one set of valves in a modern chest.

Mixtures are essential in building up a flue chorus, particularly on the Great Organ. Here it is advisable to provide for more than one mixture; two and even three mixtures are necessary. If three are incorporated in the design, then it will be unnecessary to place reeds upon this division, reserving them for the Swell or other divisions.

#### A Very Old Organ?

• According to an item in the New York Times there is in the Episcopal Church, Clyde, N. Y., an organ given by Queen Anne to Trinity Church, New York, later removed to Geneva, N. Y., and thence to its present abode where it was used two decades before being relegated to a corner while a new organ took its place. The pastor of the Clyde church seems to think this bit of church property should not be sold, but we beg to differ; the only safe way of preserving it for all time, instead of letting it hide in a corner or pass into commercial hands, would be to sell it to the museum that is said to want to buy it. Museums are the only safe place for relics of any value.

## A SILBERMANN UNTOUCHED

An Organ Playing for 220 Years as its  
Builder Originally Left it

By Dr. WINSTON E. KOCK

WITH THE TREND of modern organ design continuing to emphasize the advantages of the 'classic' or clarified organ, it is of interest to examine the organs of this type which were built during the period when such organs flourished. Although there were many important organ-builders at that time, it is probable that the finest examples of the classic design were produced by the two Silbermann brothers, Andre and Gottfried. Unfortunately, many of their organs have since been modified and reconstructed so that very few of the original examples have remained intact. The most notable of the untouched organs of Gottfried Silbermann is the Freiberg Dom organ, and this has been described in these pages by the Hon. Emerson Richards. (T. A. O., March 1935). Probably the best untouched example of Andre Silbermann is the three-manual organ in the Muenster at Ebersmuenster, Alsace, which somehow has escaped notice except for one or two references, notably Norbert Dufourcq's work on French organs.

Before turning to this organ, however, it is of interest to observe how Andre Silbermann was instrumental in transmitting the trend of the earlier French builders to those of Germany. Although born in Saxony, Andre moved to Strassbourg at an early age, and most of his organs are found in or near Alsace. However, before he had reached the pinnacle of his career, he had spent two years in Paris, working with the celebrated French organ-builder Alexander Thierry. Upon his return to Strassbourg he incorporated many of the French ideas into his own organs. His younger brother Gottfried came to work under Andre as an apprentice and, after mastering the art, went back to Frauenstein in Saxony where he too attained tremendous heights through his masterful achievements and original contributions.

The success of the Silbermann brothers greatly influenced the work of later German builders and the inevitable extremes in classic design soon followed; witness the Weingarten Monastery organ with one 21-rank mixture, one of 20 ranks, two of 12 ranks, two of 8 ranks, and several other smaller (!) compound stops.

### EBERSMUENSTER, FRANCE

#### MUENSTER

*Andre Silbermann, 1718*

PEDAL		Vox Humana	
16	Bourdon	4	Clarion
8	Flute	OBERWERK (Swell)	
	Trompette	8	Bourdon
4	Clarion	4	Prestant
HAUPTWERK (Great)		III	Mixture
16	Bourdon	8	Trompette
8	Montre		Tremulant
	Bourdon	RUECKPOSITIV (Choir)	
4	Prestant	8	Bourdon
2 2/3	Nasard	4	Prestant
2	Doublette	2 2/3	Nasard
1 3/5	Tierce	2	Doublette
III	Cymballe	1 3/5	Tierce
IV	Fourniture	IV	Fourniture
V	Cornet	8	Cromhorne
8	Trompette		

The village of Ebersmuenster consists of the church and a few houses. It is a little out of the way, the closest railway station being at a little village (a 'Bauerstadt') called Ebersheim, about three miles away. Furthermore, Ebersheim

is a stop for only the slowest local trains, which are few and far between. As both villages are very small there are no taxicabs, and one must reach Ebersmuenster by foot. The church is modest in size and is of baroque architecture. It was built to replace a smaller one destroyed during the war of the First Coalition (1672-79) waged by Louis XIV. of France.

On entering the church I was pleasantly surprised by the beautiful wood-carving and the graceful arrangement of the organ pipes. The pastor very kindly led me up a narrow circular stairway to the choirloft and then left me with instructions to enjoy myself at the organ for as long as I could stay. The Hauptwerk (Great) and Rueckpositiv (Choir) manuals were rather worn from continued usage (the German word 'ausgeleiert' describes their condition excellently) but the Oberwerk (Swell) manual still exhibited the flawless mechanical action which the entire organ once possessed.

All three manuals had a span of four octaves and a strange feature of the Swell manual was that only the top two octaves could be played, the 'keys' of the bottom two octaves being dummies, i. e., they did not move. Although I could discover no way of coupling any of the manuals to the pedal, coupling could be effected between the Hauptwerk and the Rueckpositiv and this was accomplished by grasping the knobs on each end of the Hauptwerk manual and drawing the entire key frame forward about a half an inch.

We recall that 'Rueckpositiv', meaning 'Backpositiv', referred to that section of the organ proper which was located behind the organist; this is seen in the photograph of the organ case as the lowest set of pipes in the direct center. The organist would be seated between that section and the main or 'Haupt' section; and in this organ the draw-stops for the Rueckpositiv were actually an integral part of the Rueckwerk—in other words, they were behind the organist. This must have necessitated at least one helper in order to obtain rapid changes in registration. However, helpers are in vogue even today in many places in Europe; for example, at the St. Godard Church in Rouen, France, where there is a three-manual Cavaille-Coll organ, I observed during a two-hour confirmation service that the organist, Marcel Lanquetuit, had two helpers for changing registration.

Coming back to the Ebersmuenster organ, we note from one of our plates that the Pedal stops were located underneath the manuals; the pedal span was two octaves, twenty-five notes. The enormous length of the drawstops can be seen from the illustration.

Most of the reeds were in need of tuning, but the remainder of the organ was in rather good condition. The Cromhorne (the spelling is a cross between the German KRUMMHORN and the French CROMORNE) possessed a peculiar singing quality all its own, and besides working in well with the ensemble, it constituted, with the Tremulant, a beautiful solo stop. In the build-up to full organ, it did not matter that a reed or two sputtered or twanged, for the electrifying effect of the magnificent ensemble of Diapasons, reeds, and mixtures thrilled me as it had thrilled others for over two centuries and the unmistakable Silbermann artistry swept away everything except the realization that one was listening to an instrument of a truly great organ-builder.

### Things That Shouldn't be Printed

• In view of the fact that unprincipled mobs can now confiscate, at least momentarily, the property of others without being required by vote-hunting politicians to obey the commands of the courts, it might be well to point out what the newspapers in America never refer to, namely that in England a labor-union was sued for damages caused by labor-union strikers and the employer (Taff Vale Railway) secured a judgment of \$115,000. against the labor-union.

# REGER'S ORGAN WORKS

A Gold-mine of Sterling Organ Pieces  
for the Modern Organist

By PHILIP G. KRECKEL

Article 2

A JUST VALUATION of Reger's service for the revival of progressive organ music in Germany can be made only when we take into consideration the long period of inactivity and decadence during the nineteenth century. A span of one hundred fifty years marks the time between Bach and Reger. The outstanding organ works preceding the Reger revival were: Mendelssohn's six Sonatas, Schumann's Fugue on Bach, Brahms' Chorales, Liszt's three pieces written in fresco-piano style and transcribed for organ, and the twenty Sonatas of Rheinberger. There were a few others—such as Merkel and Rinck—but the one work which had a great influence on Reger was the Julius Reubke (1858) Sonata, a piece which Reger always referred to as a tone-poem. Rheinberger and his contemporaries had nothing to offer, so far as Reger was concerned.

Germany was far behind France in the field of organ music and with much chagrin observed the popularity of Franck, Widor, Guilmant, etc. It will not surprise the reader to know that Reger had a distaste for French organ music; Reger, flesh and blood, soul and surroundings, was German and his music sprang from and had its roots in German soil. In defense of German music, Reger was accustomed to give a powerful discourse on his patron of music, Bach. He delivered one of his best orations on an occasion when I had brought quite a number of the outstanding French organ works into our class and was telling my fellow-students about the brilliant playing of these works I had heard in Paris. Reger heard and saw all—and I can still hear him delivering his famous Alpha and Omega oration on Bach.

Let us examine what Reger did accomplish, and then proceed to analyze the several types of organ music and, finally, give a list of his works according to grade of difficulty.

It must be clear to the reader that Reger's mission and desire were to connect the past and present with a new and progressive school of thought. He knew what he wanted and was bold, self-willed, and obstinate in the face of terrible opposition.

A proper appraisal of his works is best made by starting where he started, namely with his three fine pieces, Op. 7, written in 1893 at the age of 20. We would almost insist that Bach wrote the music; if we want proof, see Bach in Peters Edition, Vol. 2, No. 1, and Vol. 4, Nos. 1 and 3. Compare them with Reger's Op. 7 and you will understand what I mean. The Prelude & Fugue, No. 1, is more brilliant and difficult than any of the Rheinberger or Mendelssohn works and, in the matter of difficulty, is more on a par with the G-minor Prelude & Fugue of Bach. This number should appear more frequently on the programs of American organists. No. 2 is a Fantasy on the Gregorian Te Deum, a melody which Reger used later in his Op. 59, No. 12, and not so difficult as No. 1. No. 3 is a double-fugue in D-minor with brilliant cadenza but, like No. 2, is moderately difficult.

We must admit that the youthful Reger made an auspicious start with his Op. 7; in my opinion he reached his greatest heights with the great chorale fantasies, *Wie schoen leucht' uns der Morgenstern*, and *Wachet auf ruft uns die Stimme*, written during the five-year period 1897-1902 at Weiden. It was here that Reger withdrew from the world and wrote most of his great organ works which astounded the music world and stirred up a small army of hostile critics. Both these great fantasies have introductions in which Reger paints in a dark manner—night, chaos, misery—but when the bright chorale is intoned in the tenor voice, we see how brightly

shines the morning star. The five verses are masterfully developed and close with a brilliant fugue in which the chorale again is heard. The fugue in the chorale *Wachet auf* is perhaps one of the brightest and most brilliant of Reger's works. Fernando Germani played the morning-star fantasia at the dedication of the new Estey organ in the Church of the Blessed Sacrament, New York City, Feb. 17, 1937.

It must be admitted that Reger's music is little known, and when we consider that many composers, less important, are much better known we can only explain it by saying that Reger did not compose for amateurs—also that the time has not yet arrived for artistry among the masses. At first sight, Reger seems almost insurmountable, due to the great mass of technical difficulties, including the rhythmic and dynamic problems relating to interpretation; truly the player must furnish a genuine tour de force in battling with the difficult chorale-fantasies and fugues.

It is noteworthy that Reger had neither the pedal technic nor a modern organ at Weiden, but he had a great friend in Karl Straube who gave his organ music its first congenial interpretation. We cannot find a more intimate association between a composer and a reproducing artist, for without Straube, Reger would have stood almost alone in a wilderness. So bitter and unfavorable were the critics of the revolutionary Reger, that of thirty-four critics, at one time only one was sympathetic. Straube gave the first performances of the E-minor Suite (dedicated to Bach) at Trinity Church, Berlin, in 1897, and in 1913 played Reger's last big work, the Op. 127, in Breslau. Reger loved dear old Karl and appreciated his great service.

Aside from the major works, there are three distinct classes of organ music which Reger offers: the shorter pieces, the choralpreludes, and the Bach arrangements. Not all his short pieces are really interesting or important. I believe the best are: Op. 47, Op. 59, Op. 63, Op. 129. Add to these the Rhapsody and Canzone, from Op. 65, and the playful Toccata & Fugue, Nos. 6 and 7 in Op. 69. No form of organ music has aroused the attention of organ composers as has the choralprelude, and if we are looking for choralpreludes that are second only to Bach, let us turn to Reger's simple chorales, Op. 135a, thirty of them, and the more difficult ones in Op. 67 (fifty-two of them) and Op. 79 (twelve). These are just the thing for teachers and church organists.

## REGER'S ORGAN MUSIC

### CLASSIFIED ACCORDING TO GRADE OF DIFFICULTY

#### Easy (as the Mendelssohn Sonatas)

Choralpreludes, Op. 135a, Op. 79b, some from Op. 67.  
Trios, Op. 47, Nos. 1, 3, 5; Op. 59, Nos. 2, 4.  
Suite in G-minor, Op. 92, Nos. 1, 2, 4.  
Intermezzo, Op. 80.  
Op. 129, Nos. 3, 4, 7; Op. 145, Nos. 4, 6.

#### Medium (as Bach's Choralpreludes)

The majority of Choralpreludes, Op. 67, and pieces from Op. 129: Op. 59, Nos. 1, 5-12; Op. 65, Nos. 3, 4, 9, 10, 12; Op. 85, Nos. 1, 3, 4; Op. 92, Nos. 3, 5, 6, 7; Op. 80, Nos. 1, 2, 3, 5, 7, 8; Op. 69, Nos. 1, 2, 3, 4, 5, 8; Op. 145, Nos. 2, 3; Op. 56, Nos. 1, 2, 3, 5; Op. 47, No. 2; Op. 7, Nos. 2, 3; Op. 16, No. 2; Op. 63, Nos. 1, 2, 3, 4, 7, 9, 10, 11, 12.

#### Difficult (as Bach's Toccata & Fugue Dm)

Introduction & Passacaglia in D-minor; the lively choralpreludes from Op. 67; Variations on Heil unserm Koenig Heil, Op. 47, Nos. 4, 6; Op. 56, No. 4; Op. 59, No. 3; Op. 65, Nos. 1, 2, 5, 6, 7, 8, 12; Op. 69, Nos. 9, 10; Op. 80, Nos. 4, 6, 9, 11, 12; Op. 85, No. 2; Op. 147, Nos. 1, 5, 7.

#### More Difficult (as Bach's Fantasia & Fugue Gm)

Op. 16, No. 4; Op. 7, No. 1; Op. 69, Nos. 6, 7; Op. 63, Nos. 5, 6; Op. 29 (Feste Burg); Op. 33 (Sonata Fsm);

Op. 30 (Freu dich sehr O meine Seele); Op. 135b (Fantasia & Fugue); Op. 52 (Hallelujah Gott zu loben).

*Very Difficult*

Morgenstern Fantasie, Op. 40.

Straf mich nicht in deinem zorn, Op. 40.

Sonata, Op. 60.

Wachet auf Fantasie, Op. 52.

Fantasie on Bach, Op. 46.

Alle menschen Muesen sterben, Op. 52, No. 1.

Introduction, Passacaglia & Double-Fugue, Op. 127.

Fantasie-Inferno, Op. 57.

Variations, Op. 73.

Reger also prepared five volumes of first-class transcriptions of Bach's piano music for the organ. They are by far the best available. Included among transcriptions are the eight Preludes & Fugues from the Welltempered Clavichord and the Chromatic Fantasia & Fugue. Reger did not choose numbers which would afford easy transcription but rather those which would prove most effective.

Can anyone estimate the actual value Reger should rightly claim or predict how the future will appraise his works, especially in America? One thing is certain. Reger was placed in a class with the greatest writers of his day, and while it is admitted that his music made great strides in the way of progress, many hold the opinion that he retarded progress in the right direction and that his music was affected with symptoms of the fall of modern music. This opinion I do not share. Because of the tremendous demands on the hearer as well as on the player, Reger has not been sufficiently explored. The public has not yet been prepared to receive him with understanding and sympathy.

## APPRECIATION OF TEXTURE

The Study and Practise of Polyphony is  
Essential to Musicianship

By ROWLAND W. DUNHAM

Article 4  
Applied Music Theory

BY MUSICAL texture is meant that interweaving of melodies roughly termed counterpoint or polyphony. The study of this theoretical subject is pursued in various ways, depending upon the knowledge and point of view of the teacher.

The student may approach polyphony from the angle of early composers of the Flemish and Italian schools. To do this he must be thoroughly familiar with the ancient church modes of which there were six (both plagal and authentic). Strict adherence to this system gives any musician an insight into the methods employed by these early composers, notably the great Palestrina. Such a study is not, as some musicians believe, a waste of time; it is doubtful if any person can obtain a real understanding of this purely vocal polyphony by any other means.

How easy it is to read about this music and to listen to it. And yet how many professional musicians are there who can realize the complete satisfaction of an adequate comprehension of it? Even familiarity with the construction of the modes, with the wonderfully spiritual quality of many of the traditional melodies of plain-chant, and perhaps some skill in playing correct accompaniments, can scarcely equal the first-hand knowledge gained in writing vocal counterpoint in this style. In these days when time is supposed to be of value (mainly in order to find opportunity for motion-pictures, bridge, or other diversions) a student of music will resent the hours spent on drill along such lines as this. Yet I be-

lieve the church musician who attempts to conduct a performance of the greatest of church music, that of Palestrina, can hardly realize the epitome of excellence when under the handicap of little or at best second-hand knowledge.

We have altogether too much pseudo-experting in the field of music. When composers who deal in texture are the subject under consideration, the dilettante will impress the ignorant but merely amuse the real musician.

All of which brings us to a type of polyphony (or texture) which is slightly more within the ken of nearly all of us. I refer to the instrumental counterpoint to be found in the works of composers who came after the establishment of the major and minor scales and equal temperament. The man who best represents this style is none other than J. S. Bach himself. In the past decade there have been many columns written about this great man, columns obviously the result of reading the excellent opinions and data of Schweitzer, Spitta, Terry, and others. Perhaps these various articles have been helpful in creating the new interest so prevalent today. I do not belittle the writers who talk about the chorale preludes, cantatas, and other instrumental works of Bach. If they seem to the casual reader to be giving the result of their own discoveries let us still be grateful; yet I am resentful of the use of other men's material without the customary acknowledgment.

What is most important concerning all literature about music is that the student and professional alike must combat the easy way of accepting opinions and criteria without personal investigation. The texture of this music is based upon the idiom of the then new major and minor scales, a device necessitated by the development of instrumental music (especially keyboard instruments). Limitations of purely choral polyphony were now useless. In order to find methods of procedure in the manner of the period, with modulations furnishing a most important means of variety, there must of necessity be evolved an entirely new technic. This technic was slow to reach its complete realization. If you wish to learn how composers (grouped in this new field) succeeded, study some of the music of Frescobaldi. There you will readily discover a vacillating uncertainty, especially in the thirds of the triads. Many times the major and the minor thirds appear alternately in a manner which betrays the uncertainty of the creator of the music.

As in the case of the study of music of the Palestrina period, it is also necessary for the true musician to get his knowledge by actually writing music of similar style. The study of so-called strict counterpoint, as taught by Pearce in his Academic Counterpoint, or as required by the A. G. O., is perhaps neither the one thing nor the other. By using the major and minor scales the period is brought ahead to the day of Bach and Handel. By requiring the absolute vocal style upon which Palestrina based his writings we go back again over a century.

The training in this type of counterpoint, plus as much work with modal melodies, may be augmented with profit by still more work in a purely instrumental polyphony. Many teachers require some counterpoint of this species before venturing into the realm of the more complicated double counterpoint, canon, and fugue. Others move directly to the latter.

In any case the work should not be shirked by any person who intends to become a musician. Writing of this sort trains the eye, ear, and mind to get some perception of the beauties of musical texture. It is easy to hear a single melody supported by harmonic features. Many musicians, since the arrival of Bach as the principal power in musical art, are discovering that this is a rather incomplete type of music. They are playing and studying this new-old music and hoping to be able to hear the intermingling of melodic lines by constant contact and with the aid of all that is being said about it.

As I have been attempting to advise throughout, the only adequate way to learn to understand, perform, or intelligently listen to this music is by the very same system Bach learned before he could write it—the study of counterpoint.

The Musical Quarterly of October 1935 contained an excellent article, *On Counterpoint* by Knud Jeppesen. Read it if you can find a copy. Mr. Jeppesen's definition is worth quoting. He says it is the "art of preserving the melodic independence of the voice in a polyphonic, harmonically weighed complex." Perhaps you like this as well as I do!

It is so very easy to dismiss with a wave of the hand a study like counterpoint. Such a pursuit means long hard years of work. Properly carried out, the student will find as his reward a glorious vista of musical delight wherein the intricacies of this "polyphonic, harmonically weighed complex" are revealed in all their loveliness. Without such study most of it must, I assure you, remain a hidden secret with only an occasional flash of the beauties which might have been ours to enjoy.

(To be continued)

## RANGERTONE'S CONTROLS

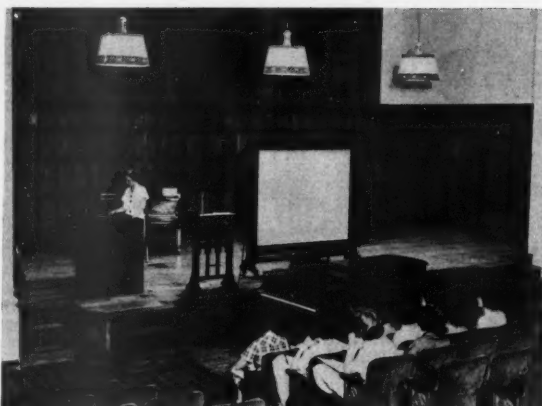
Phonograph-Radio-Stereopticon Control

Developed by Maj. Ranger

MUSIC-APPRECIATION courses are assuming increased importance in educational institutions in direct proportion to the increased importance of music in everyday life, particularly because of what radio has been developing during the past decade. The world has plenty of fine musicians to make and play music; what we need is a larger world of cultivated appreciation, and that can be achieved better by modern music-appreciation courses in which acknowledged examples of great music are the subject of study, rather than by asking students to attempt to master counterpoint and write music for themselves. The aim is not the production of more music and more professional musicians, but a market and appreciation for music already available.

The first successful electrotone to be offered the public was developed by Maj. Richard H. Ranger, called the Rangertone, and first described in print in these pages. Several years later, Maj. Ranger turned his attention to the closely allied subject of microphones, amplification, and reproduction. T.A.O. in March 1933 told of the installation of the first 32' Rangertone Pedal voice, in the Kimball organ in Vassar College, Poughkeepsie, N. Y. The equipment necessary to produce such an installation needed only a little further development in order to serve also as an invaluable addition to phonograph reproduction, and when the original 32' Rangertone Pedal was demonstrated, Major Ranger also demonstrated his use of Rangertone equipment in the control of the playing of phonograph records.

Vassar's present equipment is the result of Prof. G. S. Dickinson's ideas of what should be done with recorded music in lecture courses on appreciation, and Maj. Ranger's genius in making his equipment do anything demanded of it. It is the outgrowth of the high-quality amplifier equipment installed as the 32' Rangertone Pedal. The first additional use of this equipment was to make it a high-quality phonograph. The second use was as a radio receiver. Now a control panel under the lecturer's immediate control gives the following: the phonograph, the stereopticon which runs slides forward or backward, the organ-player, piano-player, radio, and, finally, phonographic recording.



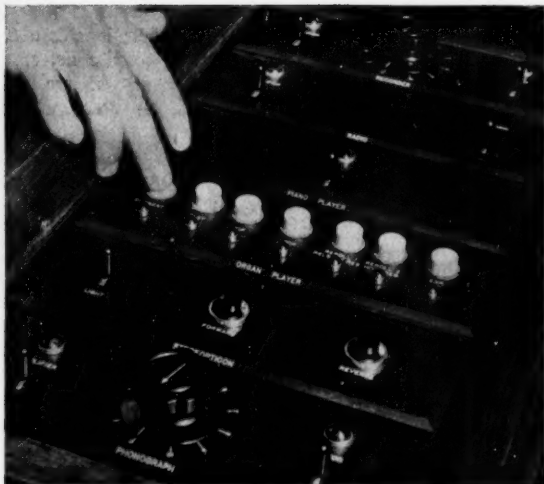
RANGERTONE CONTROL AT VASSAR

Figs. 1, 2, and 3, for Rangertone phonograph and radio control as installed in the music building of Vassar College

FIG. 1 shows the general stage equipment of the Belle Skinner Music Building, Vassar College, with a small class in session and the instructor standing at the Rangertone control-desk. The screen is set for stereopticon operation. At the left edge of the photograph is shown a corner of the organ-bench.

FIG. 2 shows the phonograph with its Rangertone control-desk at Prof. Dickinson's left hand, while at his right is the lecture table which can not only be raised or lowered, but also tilted, and is equipped with special lights.

FIG. 3 shows the top of the phonograph, with the turn-table to the right of the Rangertone control-desk. This turn-table will take 16" records and the pickup arm is balanced to give as light wear as possible on the record. One of the features of the equipment consists of the release which raises the pickup arm and holds it immediately above the record, so that the lecturer may discuss a particular phrase and return to it, or carry on, when he chooses. An automatic arrangement is pro-



RANGERTONE CONTROL-DESK

Fig. 4 showing the devices which give the lecturer complete control of radio, phonograph, player-organ, and player-piano.

vided so that the pick-up is out of circuit until it touches the phonograph record; this reduces to a great extent the preliminary "tick" in replacing the pickup onto the record, and in this respect improves the musical response.

A cutting-head is mountable directly over the turn-table, which carries a special cutting-needle to make phonographic records of individuals or groups. A complete series of ear-training records has been produced by the music faculty, to be used in developing an appreciation of rhythm, pitch, and phrase. The individual student also has the equipment available to record her own performance.

FIG. 4 shows the Rangertone control-desk. In the first panel are the controls for the phonograph, and next to it is the stereopticon control, with pistons enabling the lecturer to go on with the next slide in his own pre-arranged order or go back to a previous slide. In the next panel is a set of pistons, operating on mercury switches for perfect silence, each piston accompanied by an indicator light; by these pistons the automatic players for organ and piano are controlled by the lecturer—to play, stop, skip, re-roll, and do anything else but go to sleep in class or talk back to teacher. Back of these two panels is the radio control, and finally the apparatus to control the making of records by faculty or students.

Prof. Dickinson feels that he has here the most effective answer to date to the lecturer's problem of having at his finger tips all the facilities that electric technic has at present to offer in the exposition of music. The major elements of the equipment have now proved themselves for well over a year and it is to be expected that a real advance in methods of music instruction will be rapidly realized in Vassar College.

Readers of T.A.O. not familiar with Maj. Ranger's inventions are reminded that when his original 32' Rangertone Pedal was added to the Vassar College organ, the only space required was for four frames, 2' x 6' x 2', which could be located anywhere—in the coal-bin or out in the next block—and, in the organ chamber, a space for a frame 6' x 6' x 2', for the loud-speakers. With this equipment as the foundation, it would then be easy to secure not only one 32' Pedal voice but a half-dozen or a dozen, of different powers and colors, and add 16' or 8' voices too.

Thus the 32' Rangertone Pedal can be made to do a great deal, and Vassar chose to set it to work as just described, in the music courses. The Vassar organ is a 4-87-4939 Kimball.

Maj. Ranger is not only a technician and expert in higher radio realms, but he is (or was) also a church organist. He began his electrotone activities with a knowledge of the organ—enough to remind him that his new invention wasn't an

organ at all but a new invention of his own, to which he applied the name Rangertone.

One of the uses to which the Rangertone control-desk will be put is the making of records by the advanced students in the various Vassar classes, by which a student can hear herself as others hear her. And what a benefit that should be to future audiences in America.

Another specialty developed in the Rangertone laboratories is the amplifier system for use in processions where the church building is so arranged that the choir cannot adequately hear the organ when starting the processional or concluding the recessional.

When men of natural musical inclinations, and at least a little knowledge of music, devote themselves to harnessing electricity and making it serve the music world rather than the bank-account, something good is likely to result, and in Maj. Ranger's case it has.

## PRACTISE AND THE HYMNS

Suggestions for Practise-Hours and  
Accompanying the Hymns

By FRANK P. JORDAN Article 4  
Playing the Organ

PRACTISE is a magical word. We cannot do very much without it, and it seems that sometimes we cannot do much with it. Those of us who are actually engaged in the profession every day of the week usually allow a certain amount of time for practise. Let us think of the average organist who plays only on Sunday, and is busily engaged in other pursuits all week. As best, he is fortunate to get two or three hours of practise each week, especially during the winter when we have the problem of unheated churches.

We might just as well face the music. Two or three hours a week are not enough. If this is all the time you can take for your preparation, however, it is doubly necessary that you utilize every minute to the fullest extent.

Few organists ever practise. Practise does not mean just sitting at the console. It means working out music that is new, and improving one's ability on music that has been used before. This sounds simple. It is simple. First of all, even if you practise only two or three hours a week, have regular times to do it. It never seems to work, just to depend on some indefinite time during the week; do not be deceived, you cannot get by with this in your work.

I recently talked with an organist who never practises, but who insists upon playing in church. He said it was his own business how much or how little he practised. I disagree. If this organist played only for his own amusement his contention would be correct, but not if he is to play in a church before God and man. Organists complain about poor salaries, but the organist who wishes an increased income must first raise the quality of his work. There is a real difference between quantity and quality.

Recently a pastor asked me to stop at his church to diagnose the trouble with their organ. I complied but advised his securing a good service man to go over the instrument. This pastor told me how he had balanced his church budget, six thousand dollars a year. The pastor's salary was three thousand, and the entire cost of music was eight hundred dollars. Hard times fell on the community and church. He told with pride how he had balanced the budget. He cut out the entire item for music and looked forward to volunteer music. He said they could get along with the old anthems, and volunteer organists. He was especially proud of the

fact that this scheme allowed the pastor's salary to remain at three thousand dollars. Just how was the spirit of Christ made manifest in this arrangement? Since that time, this pastor has been asked to leave. His church was run down. Why?

As far as possible, do not allow people to walk into your church and interrupt you while you are at work. Janitors think when the organist arrives is the time to air all of their grievances. We must be courteous to people, but a kindly suggestion that you have to do some practising will do wonders and will create respect for your position. One of my students said that when she was hired, the chairman of the committee stated that the janitor had been instructed to keep people from entering the auditorium and disturbing her practice. This church raised the salary of its organist during the lean years; it knows that organ playing is an art, and one which requires practice.

Spending time at the console and practising are two distinct acts. My first suggestion, if you have a limited number of hours for practice, is this: at the beginning of each week's practice, before you go to the church, take pencil and paper and outline the work you must do during the next month. You will notice I say month, not week. When you map out this monthly project, put first the solo numbers, responses, and hymns you are responsible for playing the next Sunday. I suggest you spend half your practice time in the preparation of this material for the following Sunday, one-fourth the time on the material for the succeeding Sunday, and one-eighth for each of the following two Sundays.

This past summer it was my good fortune to be able to visit several churches and church festivals. In only one church did I discover good hymn-singing, and in only one did I discover good organ accompaniments. Poor organ accompaniments develop poor hymn-singing. Believe it or not, all but one of the organists threw on a registration of a loud nature and bombed away at the audience. In some case the audiences bombed back at the organists, and there was a great deal of noise. I heard on different occasions the hymn, "O Master let me walk with Thee"; the respective organists accompanied from beginning to end with full organ. Let me make this simple suggestion:

First, read the text of the hymn; make it your own. Determine for yourself whether it is praise, prayer, or Scripture; all hymns come under one of these classifications. When you determine the type of hymn, your own common sense will tell you something about the volume which should be used for the accompaniment. Various stanzas have different moods within the general mood. It is logical then that one should vary the registration with the different moods. Have you ever thought what a humdrum place the church would be if the minister spoke in the same tone from beginning to end? Hymn-singing is a valuable experience for any audience if it is done in proper fashion, but it is an outworn and disgusting musical form if it is done in the fashion that some of our churches allow.

I purposely avoid specific directions as to what stops to use in hymn-singing. What I wish to do is to arouse an interest in improving the playing of hymns; your own good judgment will lead you in the right direction if you are really interested.

It is necessary to prepare carefully all solo numbers. Let me again suggest, as I did in my previous article, that if you have been one who merely uses the same registrations over and over without thought, start with a new musical outlook. Even if you have only a unified three-stop organ, there are many ways for registering the average piece. We must not continue to use 1890 registrations. This does not mean that there was not much good registration in 1890, but most of us have so much better equipment and, more important, we are living with people of 1937.

We must analyze and define the registrations for our solo

numbers. Many do not practise making the changes of registration from one section of a piece to another; it is as necessary to practise these changes as it is to practise notes. A refinement in making registrational changes is an art in itself, and all of us, trained or untrained, can constantly improve ourselves in registrational changes.

After you have gone over all of your music for the following Sunday at the organ, take ten minutes to sit quietly and think through all your solos, hymns, responses, etc. for the following service. You will be almost certain to think of some places where you can improve the registration or correct a tempo.

Most of us cannot practise intensively for any length of time. I believe that the professional musician should be able to hold his attention to one fixed task for perhaps two hours, but even a professional organist would accomplish more if he would rest a few minutes in the midst of his rehearsal period. For the average organist, however, let me urge that you rest a moment or two at various times in your rehearsal. You will be amply repaid with renewed enthusiasm and vigor.

The world is moving on, especially in organ playing. With increased interest all over the country, one may be assured that the church music of 1950 will be better than that of 1937. The people who will make for better church music of 1950 will, among other accomplishments, master the fine art of intelligent practice.

*(To be continued)*

#### F. T. C. Trial in Chicago

• Federal Trade Commission opened its case against the Hammond Clock Co. March 9 in Chicago and concluded its direct testimony March 18. Hammond Co. is scheduled to begin its side of the presentation early in April.

The Wicks Organ Co. cooperated by supplying a portable chest and set of pipes. Dr. C. P. Boner, professor of physics in the University of Texas, was brought in to test the presence of upper-partials in organ tone by means of his sound-wave analyzer.

Dr. Boner's charts showed, in measurable amounts, 30 harmonics in the Trumpet, 15 to 30 in the strings, 12 to 14 in the Diapasons, as high as 47 in the Diapason chorus on the Great and up to 57 in the Swell chorus. Against this, the Hammond electrotone showed seven or eight.

The government permitted the defendant to make a comparison of some 30 very brief passages *pianissimo* on both, the jury having the task of guessing which was being played. We are informed that for this purpose the electrotone was especially equipped with 24 loud-speakers; the Hammond demonstrator was allowed to play the organ also. In the cathedral-like University of Chicago Chapel, from a distance of 150' the jury guessed wrongly only a few times, Dr. Barnes scoring 28 correct out of 30. On the witness-stand one expert testified it showed the versatility of a large organ in that it was able to imitate the electrotone. This was followed by the government test in which Bach, Franck, and Widor were played on both organ and electrotone. The difference was quite apparent to the jury.

One witness on cross examination called the Hammond advertisements "criminal exaggerations." Another witness in describing the comparative tests claimed that the manner seemed like an effort to "trick" the jury.

Wednesday the trial was interrupted for a closed hearing. It is understood that Judge Horner instituted a rigid examination into the rumors circulating about the courtroom that there had been an attempt to influence a government witness. Those present at the closed hearing declined to discuss it, but from the serious expression on their faces it was apparent that matters of grave importance had been under examination by Judge Horner.

# EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

## *Thieves in America & Beauty in Widor*

HERE is something that sooner or later will directly affect every choirmaster in America. It arrived Feb. 27 and was headed as coming from the 'Social Security Board.' It is in line with what the newspapers have been supporting all too gullibly. It says, among other things:

"The social security board today warned employers against distributing unauthorized questionnaires purporting to be required by the s.s.b. . . . A New Jersey firm has distributed a questionnaire among its employees. . . . which asks questions about religion, nationality, union affiliation, and citizenship."

Of course this is not even yet a crime in America. But the implication of the tax-payers' servants in Washington is that it definitely is a crime. And to this viewpoint the newspaper editors have been lending their aid. We have been told in wild head-lines that it was a crime for General Motors to use what the newspaper editors chose to call 'spies' in order that the owners of General Motors plant might discover who among their employees was a traitor to them, working for an outside agency (the union) rather than for General Motors which filled the pay envelope each week.

Since when in America has it been a crime for a citizen to employ whom he will, when he will, and at such wage as has been accepted by the employee? Since when has it been a crime in America for a choirmaster, for example, to demand to know whether the prospective employee is a Catholic, Hebrew, or Protestant, before offering employment as chorister or soloist?

The answer is that it is not quite yet a crime, but will be made a crime if the citizens don't watch their servants in Washington—all the way from servant Roosevelt and his rubber-stamp senators and congressmen, down to the courts in Michigan who allowed a labor union to thumb its nose at court orders and get away with it. Why? Because labor unions carry the threat of millions of votes while General Motors corporation carries only a few hundred votes.

Do you want the American Guild of Organists to lay down the rules by which you must, whether you will or not, conduct your profession in your church? Do you want The American Organist to lay down such rules to bind you? Are you imbecile enough to want anybody on earth to lay down such rules for you? Certainly not and you resent the question. Keep on resenting it. Resent it so violently that you finally begin to do something about retaining the freedom that was bought for you by the blood of your American ancestors. These ancestors of ours had to buy and retain that freedom for us through three bloody wars. Perhaps we can retain it without a fourth.

The rubber-stamp vote-fearful congress has gotten down on its knees and murmured 'Yes' to everything servant Roosevelt has wanted. Now he proposes to 'pack the court' as Celler openly declared, so that the Supreme Court of the United States of America must also murmur 'Yes' to everything Roosevelt wants.

One hundred leading members of Tammany Hall went down by special train to the inauguration of the man in the white-house. The man whose name was on the New York ballot for president on the communist ticket when I voted

last November is now president. Draw your own conclusions. Hitler didn't sneak his unprecedented tyranny over on Germany all of a sudden; it was a process. You're tasting it in America now; do you like it?

—t.s.b.—

I don't suppose there are any T.A.O. readers so devoid of intelligence that they think money has nothing to do with art, nothing to do with church music or organ building. It is a splendid time to ask your favorite organ-builder how much money was extorted from him during 1936 by the thieves in Washington. Ask him to figure it on a basis of the cost of an organ. Suppose you give him \$40,000. for an organ. Ask him how much of it you get back in the organ and how much of it the thieving politicians in Washington and his state capitol take from him in direct and indirect extortion.

And if you want to get thoroughly angry about the whole dishonest business, scan your congregation, figure up the probable income of its members, and then calculate what these political thieves took from your own congregation for 1936. What did they take it for? To run the country? Heavens no, let us not be that stupid. They took it to buy the next election with political and p.w.a. jobs just exactly as they bought the last one.

—t.s.b.—

Several of the organ world's most famous men have died recently and in each case it has been virtually impossible to get reliable biographical facts. Two in America were Dr. Carl and Mr. Eddy; and now in France the greatest of the Frenchmen passes and the worthwhile data available to write a readable record of his career are almost entirely missing. But at least in Widor's case we do come across the rather surprising unimportance of his organ compositions compared to his other works. And that reminds us of Bach. Neither Bach nor Widor was primarily an organ composer; organ composition was a minor activity with each.

Nobody knows what Widor's final position in organ literature will be, but if we must judge the value of his organ works by the estimate already put on his symphonies and operas we'll probably have to conclude that he left more impetus than matter. That his influence was splendid, and that he had a tremendous influence, no one can deny, even though men long ago began to debate—hotly on both sides—the actual value of his compositions. T.A.O. has long been condemned for doubting the value of his organ sonatas, but T.A.O. published two extensive analyses of those ten master-works—and no other music magazine ever did that.

But there are a few Widor movements I hope will never die. One is a Scherzo in E, published by Hamelle, Paris, and obtainable in America through J. Fischer & Bro. It is really a fugue, and a dandy. If anyone in your congregation objects to fugues, play this Scherzo for him and after he's said how well he likes it, show him the score and point out that it's only a fugue. Says the publisher on the title-page: "All rights of execution . . . reserved." If that's the way he feels about it, you'll probably be as spunky as I am and refuse to even buy the thing. After all, we buy music to play in public, and if we're not allowed to do that, then let's not buy it.

Of entirely different mood is that beautiful Andante Cantabile from his fourth sonata. If you ever heard a more serenely beautiful tune than that, I never did. The slow movement, No. 2, marked Allegro Cantabile, from his fifth sonata is another gem, though of entirely different order—a rhythmic melody in minor key, but a real melody of a kind they're afraid to write nowadays for fear someone will think they like music. For profound richness, take the slow movement, the Adagio, from his sixth. Too bad if we of the organ world ever let such music lie idle while we cram down a suffering humanity's ears the awful din of the modernists.

I suppose we should not be too severe on Widor for calling his sonatas, bombastically, 'symphonies' when we all know that a symphony is not for one solo instrument at all but for full orchestra; for, after all, while we write a two-page ditty and dignify it by calling it Opus 149, Widor packed four whole sonatas into his Opus 13 and another whole four into his Opus 42—which shows what he thought of them. He evidently figured it would take four such compositions to make a decent opus. The conceit or independence or anything you want to call it that made him in later life refuse to bother his fingers with anything but Bach and Widor was, after all, a rather lovable evidence of the man's heart. He just couldn't be bothered. But, as Mr. Riemenschneider points out, when it came to playing the organ, heaven help the organist who failed to mind his p's & q's.

And so another great character has been removed from the living organ world. Let us all get away from our prejudices now and start a new era of sorting out and using every year the gems of true musical beauty he created for us.

"What the world wants, and it wants a lot of it—and will pay for it—is beauty, just plain real undisguised beauty." Bauman Lowe put that into words long ago and they're living yet. Widor created a great mass of just that kind of musical beauty—just plain real undisguised beauty. Let's dig it out and use it.—T.S.B.

## WIDOR CAREER IS CLOSED

Dean of World's Organists Dies in Paris  
in His Ninety-third Year

CHARLES MARIE WIDOR died in Paris March 12 at the ripe old age of 92 years and 18 days. Who in the world of the organ doesn't know who Widor was? Was there any name more important than his in the world of the organ a few decades ago? And is a foundation-stone any the less important because the building has risen above it, rests upon it, and even obscures it by a greater brilliance?

Widor was born Feb. 22, 1845, in Lyon, France—or you can call it, as some still do, Lyons. His father was organist of St. Francois Church there and gave him his first instruction, sending him to Brussels to complete his education with Lemmens in organ and Fétis in composition. He returned to Lyon, one of the largest cities in France, and in 1860 was appointed to succeed his father in St. Francois—where he had already played as one of the organists. He soon made himself famous as virtuoso and after further studies in the Paris Conservatory he secured, in January 1870, the post as organist of St. Sulpice, Paris, "the largest church in France and probably the third in the entire world, measured by seating capacity," wrote Mr. Paul de Launay in his biography of Widor, published in August 1920 T.A.O.

When Franck died in 1891, Widor was appointed to succeed him as professor of organ in the Paris Conservatory, and

upon the promotion of Dubois to become director of the Conservatory, Widor was promoted in 1896 to follow Dubois as professor of counterpoint, fugue, and composition. After the World War when the American Conservatory was established at Fontainebleau for special summer courses for American students under French teachers, Widor was appointed its director.

Early in 1934 he retired from St. Sulpice after 64 years at the grand orgue (the main or solo organ in the rear gallery; the lesser orgue du chœur, located at the chancel end, is used for accompanying the choir, etc.) and his friend and pupil, Marcel Dupré, was appointed to succeed him. In 1934 he retired also from the American Conservatory and was followed by Maurice Ravel.

Widor's primary influence was through his compositions, though his fame as teacher may be said to be equally important. So far as the organ world is concerned, his ten sonatas are his main contribution, and a detailed review of these by Mr. Albert Riemenschneider was published in July 1925 T.A.O., to be followed in 1934 by a much lengthier set of reviews by Mr. T. Carl Whitmer, in our May to August issues. There are various short pieces also, rarely heard on programs; in 1934 he published his new Op. 87 of three pieces, *Classique d'Hier*, dedicated to Mr. Riemenschneider; *Mystique*, dedicated to Charlotte Lockwood; and *Classique d'Aujourd'hui*, dedicated to Frederick C. Mayer.

Strange that so few biographical facts are available about an organist so widely known. Somewhat like Bach, Widor's organ compositions comprise but a small portion of his output. There are several symphonies, concertos, masses, operas, and innumerable compositions of all sorts. He made various trips to England, conducting one of his own compositions there in 1888, and in 1909 conducting a concert of his own compositions in Queen's Hall; but it is said that the width (and depth) of the Atlantic prevented his even considering a trip to America. Another deep-rooted aversion showing itself prominently later in life had to do with all music, save only that written by Bach and himself. Nothing but Bach and Widor ever adorned a later Widor program.

Bach and Widor have always been good friends. The duo became a trio when Dr. Albert Schweitzer became a friend of Widor's. The Widor-Schweitzer edition of Bach's organ works, undertaken by G. Schirmer, was carried only to the completion of five volumes when the War put a stop to it. Dr. Schweitzer in his autobiography tries to give a satisfactory explanation for the end of that most valuable edition, but his explanations seem more polite than accurate; no doubt the extreme danger to France from the German government's actions closed the edition, and now unfortunately it must remain forever closed.

Widor not only wrote music but he also wrote about it. He used the pen-name 'Tibicen' for his many articles published in the *Estafette*, Paris; 'Aulettes' was another of his pen-names. His book, the *Technic of the Modern Orchestra*, had already been translated into three other languages twenty years ago. His comic opera, "Maitre Ambros," was first performed May 6, 1886; almost forty years later, on Oct. 20, 1924, his opera, "Nerto," completed that year, was given its first performance at the Paris Grand Opera.

He also had a reputation as a conductor, especially choral conductor. For years he conducted the Concordia, an oratorio society, with which he gave such works as the Bach "St. Matthew"; and the Sunday following the Armistice he directed the Notre Dame Cathedral performance of his "Salvum fac Populum Tuum," for organ, brass, and drums, which he had been writing for the occasion during the bombardment of Paris. In fact while writing it a fragment of heavy shell fell on the table—"Un éclat d'obus tombait sur ma table alors que j'écrivais mon *Salvum Fac*," he wrote to Mr. de Launay. Mr. de Launay also listed among his compositions (in 1920) "four symphonies, two organ concertos, numerous



WIDOR AND HIS  
RESIDENCE ORGAN

PEDAL  
16 Bourdon  
GREAT  
8 Principal  
Harmonic Flute  
4 Prestant  
SWELL  
8 Viola da Gamba  
Voix Celeste  
Bourdon  
4 Flute Octave  
III Plein-Jeu

organ compositions" including his ten sonatas, and "hundreds of pieces for pianoforte; his waltzes are gems."

At the age of 81, wrote Mr. Riemenschneider, "one would think him to be not over 65 at most; he is constantly working, and this is perhaps the reason for it. As a teacher he is one of the outstanding few in the history of music. . . . He is extremely exacting, taking keen interest in imparting the principles which underlie the traditions of French organ-playing. One of the very first things is the elimination of all unnecessary motion; any movement of the body which is made to suggest the rhythm is strictly taboo. The least possible motion to accomplish a result, and at all times without stiffness, is the aim. Absolute adherence to the text, not only of the notes but of the dynamics and registration, is demanded at all times. The basic principles of musical interpretation, such as the extreme clearness in a change of harmony, the dwelling upon an upper note when returning downward, the attention to perfect performance of repeated notes, the attainment of impeccable rhythm, the treatment of chords, absolute clarity of delivery, are observed with the utmost exactness. He has frequently remarked that the most efficient way to learn to play the organ is to listen to it being played."

In 1930 Widor completed 60 years as St. Sulpice organist and the event was marked by the performance of his mass for two choirs and two organs. A small newspaper item in a Paris paper said:

"It was in fact Jan. 16, 1870, that the illustrious master, born the 21st of Feb., 1845, at Lyon. . . . saw himself at the age of 24 entrusted with the functions which he has never ceased to fulfil."

Whether he was born on the 21st or the 22nd each reader can figure for himself; Mr. de Launay says it was the 22nd, and so say also Grove and Baker, but the newspaper clipping still adorns T.A.O.'s office wall and distinctly says the 21st.

Of this great man's home life we know nothing. We believe he remained a bachelor until a decade or so ago, but we do know that in his home he had his own two-manual organ, with detached console; and one of his favorite photographs shows him seated at that console, the pipe-work behind him. At St. Sulpice he had one of the notable organs of Paris, an instrument of slightly more than a hundred registers; even so late as Mr. de Launay's article in 1920 it was still being

blown by men through the leverage of old-fashion treadles.

Four score years and ten, and two. A long life, a productive life. To organ playing and to organ composition, especially to organ composition he gave a mighty impetus.

### Pine Mountain Settlement School

Organ by Votteler-Holtkamp-Sparling

• To give "industrial, moral, and intellectual education, Christian, but non-sectarian; to serve as a social center in an isolated, intensely rural neighborhood; to further by teaching, and by the wise use of its own 335 acres of land, the agricultural and economic development of the country," is the purpose of Pine Mountain Settlement School, at Pine Mountain, Harlan County, Kentucky.

In 1899 Miss Katherine Pettit of Lexington took a walking-trip through three mountain counties. She was persuaded by the people of Greasy Creek to found a school there, which she at last succeeded in doing in 1912. "The person most responsible" was Mr. William Creech "whose urgent pleas and generous grant of 136 acres of land made the School possible." The first sessions were held in the upper story of the local store. "Land had to be drained and supplies hauled 18 miles over rough mountain roads. Gradually one building after another was erected," by student labor until "in 1928 the last building was completed."

We nominate William Creech as one of the fine men of America. In October 1913 he wrote:

"I never have attempted to write such a letter before, and me a poor scholar and slow to write."

Pine Mountain Settlement School quotes 'Uncle William's' reasons for not only urging the founding of the school but also giving virtually all he had toward it:

"I want all young-uns taught to serve the livin' God. I don't look after wealth for them. I look after the prosperity of our nation. I have heart and cravin' that our people may grow better. I have deeded my land to the Pine Mountain Settlement School to be used for school purposes as long as the Constitution of the United States stands. Hopin it may make a bright and intelligent people after I'm dead and gone."

Students must pay \$10. entrance-fee, covering book-rentals etc., and \$3.00 a month tuition. Regular week-day schedule: Breakfast at 6:30. "During the ten minutes before breakfast the students make their own beds and do the small chores about their sleeping-porches. After breakfast the junior highschool is in session and the highschool students go to



Pine Mountain: The School

work. This is reversed after dinner, and the whole schedule is changed after Christmas. Dinner is at 11:30, and is followed by the assembly period. Supper is at 5:00, with the play period following. The evening program is from 6:00 to 8:00, and bed at 8:30 or 9:00, depending on the age of the student. Groups that are alternated periodically get up at 4:30 to milk and to get breakfast.

"The Sunday morning service, held in our beautiful stone chapel, has been formulated to meet the particular needs of the students, and is in keeping with the beauty and simplicity of Pine Mountain. The students' choir supplies special music. Short vespers are held in the evening. Bible is taught as a regular part of the school curriculum."

The complete service on Thanksgiving Day when the organ was dedicated ran like this: Prelude, call to worship, choral response, congregational hymn, prayer, two organ selections, a talk, congregational hymn, benediction, silent prayer, postlude. Mr. Smith played the service and his organ numbers were Franck's Postorale, a Bach choraleprelude, and Frescobaldi's Toccata. His dedicatory recital:

Walther, Jesu Meine Freude  
Buxtehude, Fugue C  
Handel's Water Music  
Couperin, Soeur Monique  
Franck, Fantaisie in C  
Williams, Rhosymedre  
Pachelbel, Good News from Heaven

PINE MOUNTAIN, KY.  
SETTLEMENT SCHOOL CHAPEL  
Votteler-Holtkamp-Sparling

Specifications and Finishing, Walter Holtkamp

Recitalist and Consultant, Melville Smith

Dedicated, Nov. 26, 1936

V-10. R-13. S-10. B-O. P-676.

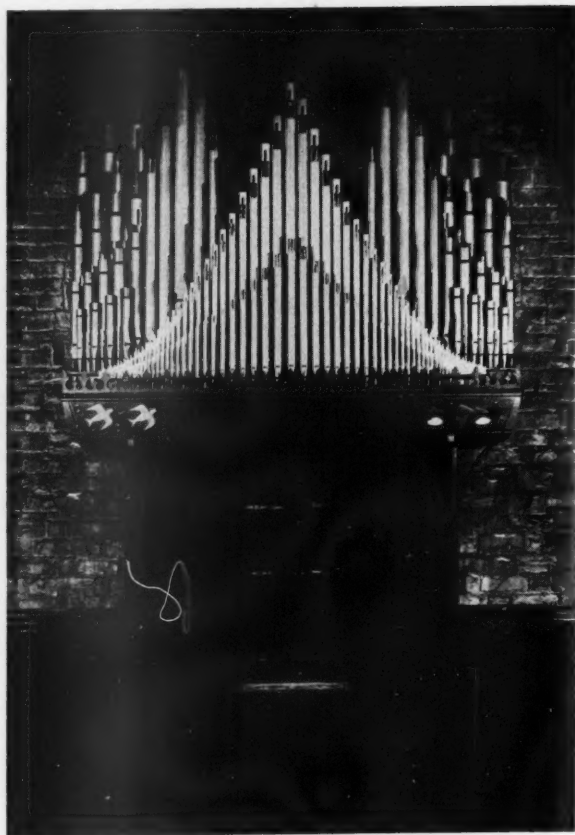
PEDAL 3": V-3. R-3. S-3.

16 SOUBASSE 34 32m

8 VIOLONCELLO 44 32m



Pine Mountain: The Chapel



PINE MOUNTAIN CHAPEL ORGAN

A reproduction of a snapshot. "The decorations are quite modern. Colors were applied direct. The Chapel is a little gem."

4 CHORALBASS 44 32m  
GREAT 3": V-3. R-3. S-3.  
8 PRINCIPAL 48 68m  
SALICIONAL 52 68m  
4 NACHTHORN 60 61m  
SWELL: 3": V-4. R-7. S-4.  
8 QUINTATON 48 61m  
4 PRESTANT 58 61m  
LUDWIGTONE 61wm  
IV MIXTURE 200m  
Tremulant  
Swell Mixture:  
1-17: 15-70-19-76-22-82-29-94.  
18-24: 15-19-22.  
25-36: 15-19-17-98.  
37-61: 15-12-100-17.  
Couplers 8:  
Ped.: G-8-5 1/3-4. S-8.  
Gt.: G-4. S-16-8.  
Sw.: S-16.

Accessories include G-P and S-G reversibles, three ventilis, stop-release, register crescendo. Exposed pipe-work. Special Holtkamp style of swell-shutters, sloping front, 1/4" space between shutters. Blower: 3/4 h.p. Orgoblo.

Mr. Holtkamp writes: "Harlan County is the most remote of places from our viewpoint of transportation, telephone, telegraph, etc. Mail still comes in by horse-back. There is a road over the mountains but it is tortuous.

"The organ, as you will note from the scaling I have given, is really composed of ten ranks of Diapasons . . . Most people still think of Diapasons as the English variety," warns

Mr. Holtkamp, and if they do, they will "consider the ten ranks of Diapasons a horrible affair." However, up-and-coming T.A.O. readers no longer hold antiquated misconceptions, so that this little gem of an organ, in this unusual and superb setting, will not be misunderstood by them.

Another notion that is slowly changing, and will continue to change, is concerned with the capabilities of such a specification as this. Mr. Smith is a purist, a high-brow; a glance at his program, and the knowledge that he would not have undertaken any of the numbers if the organ had not been adequate (and he was familiar with it as it went through the Cleveland factory) should be convincing evidence that such a specification can, as Senator Richards would say, play music.

A final suggestion: When any of our touring recitalists are to pass close to Pine Mountain Settlement School, why not make arrangements with the authorities to donate a recital? We can assure any such recitalist that he will find a more attentive audience nowhere else.



## ENUNCIATION ETC.

By ROWLAND W. DUNHAM  
Associate Editor, Church Department

A READER wants more information concerning the difference between pronunciation and enunciation and suggestions as to how the differences might be demonstrated to an amateur choir.

Webster says to enunciate means 'to utter articulately'; Funk & Wagnalls says it means 'to articulate, utter, speak.' Webster also says that to pronounce means 'to utter articulately . . . to speak distinctly . . . with the proper sound and accent'; Funk & Wagnalls similarly fails to give assistance in defining the word pronounce, but says pronunciation is 'the act or manner of pronouncing words'.

Experts do not turn to dictionaries as authorities on usage, but dictionaries turn to the experts for such authority. And vocal experts have made a distinction between these two words.

Pronunciation therefore implies an intelligible projection of a word in such a manner as to be understandable and in accord with common usage. By enunciation we usually infer a certain exactness in regard to consonances and a relative purity of vowel sounds regardless of pronunciation. We have methods of pronouncing words based upon usage of cultured experts and depending upon localities. Educated Bostonians say "lauff" (laugh) while in the West they always "laff." Therefore the question of pronouncing a word correctly may perhaps be debatable. The word Israel, for example, may be pronounced Iz-ry-el, or Iz-ree-el, or Iz-ray-el. Enunciation of the word might well be clear and accurate without involving the correctness of the pronunciation.

Standards for basing decisions in pronouncing questionable words may be found in any standard dictionary. The matter of clarity in enunciation in singing demands a good ear on the part of the director. One of the most common errors is self-delusion. When a director is familiar with the words of a chorus he may easily imagine enunciation to be definite enough to satisfy an audience when in reality the words are not understandable to a listener unfamiliar with them. This is a matter of articulation, provided the pronunciation is passably correct.

Perhaps this has covered the distinction sufficiently. Now as to the matter of demonstrating enunciation to an amateur choir without spending \$3.75 for Dr. Coward's book!

With an intelligent approach as already suggested and a determination to have a chorus improve in their projection of words, the director will have to go into the matter of detailed discussion of vowels and consonances. Vocal exercises with the five basic sounds oo, oh, ah, ay, and ee will supply the singers not only with a relatively correct tonal placement but with approximate purity of these vowel sounds. The slight variations necessary for such sounds as aw and eh may be adjusted in singing without comment.

Consonances are the sounds which have little or no vocal sound. Their clarity will depend upon an understanding of their various characteristics as formed by lips or teeth and most of all by cooperation and interest on the part of all the singers. Some exaggeration over ordinary speech is necessary without allowing the music to be marred by such excesses as may appear. Not only is it vital to have the consonances apparent but they must appear at the same instant from all singers. It is easy to imagine a final sound in a phrase on the word rest, where the release might produce such a grotesque result as rest-st-st-st.

We have hereby involved ourselves into musical considerations as they are indissoluble with the matter of enunciation solely. This is inevitable since all directors must solve the problem of enunciation in all its phases.

Practical methods of testing the word-projection of a chorus will suggest themselves to all directors. There is the familiar method of one section's listening critically to another. Singers get great comfort in finding the faults of each other. Most of us have used the device of inviting friends to rehearsals with the view of discovering just this weakness. One wellknown man refuses to allow words of an anthem to be printed because he claims that inability to make plain the context of the words is a fundamental indication of poor singing. A director who can sing will do well to sing phrases to his choir from the opposite end of the church, in order to demonstrate his ability to do what he expects of the choir.

In my Editorial on articulation I called attention to the splendid device of having the choir recite the words in a whisper. Thus there are many ways and means to accomplish results if a musician uses his ears; without them he is not qualified to run a choir anyway.

## Building that Citadel at Quebec

*Stolen from a letter from Dr. Alexander Russell*

• "I have just received my copy of T.A.O. for March and note with many blushes the very gracious welcome you extend my much-delayed Citadel at Quebec.

"I want to thank you for the charming hospitality accorded my piece. In self-defense I ought to say that I completed about five or six versions of this piece and one after the other put them in the waste-basket. Perhaps many of my friends will think after playing the finally published version that I should also have consigned this to the waste-basket. But, frankly, I got sick of having the thing hang around and decided to take a chance on this particular set of pages. At any rate the themes are in most instances related to the other three numbers, and since many organists have found these interesting and worth while, perhaps they will forgive me if the new piece does not quite measure up to their expectations."

[We have a sneaking suspicion he also got sick of having G.F. jump on him for the completion of that famous set of four St. Lawrence Sketches, and had to turn the mss. over in self-defense. But there's a good idea for G.F. and all harassed publishers: Compel every organ composer to write every composition six times before submitting it for publication. What a boon that would be to mankind. Especially to publishers and reviewers.—Ed.]

### Three Three-Manuals

*Organs by Kilgen and Wicks*

• Some of our readers have asked for examples of three-manual organs of moderate or small size. Here are three. They probably do not represent the ideals of either their builders or purchasers; limitations of money usually determine what can go into an organ. They are therefore not to be analyzed as ideal stoplists but merely studied as practical solutions of ever-present organ problems.

The first essential, if organs are to make music, is to have at least two 16' Pedal stops. Two of these three have only one Pedal register, relying upon borrowed stops for the rest; the third has two registers and relies upon eight borrowed stops for the rest, but one

#### SPRINGFIELD, ILL.

CENTRAL BAPTIST

*Geo. Kilgen & Son Inc.*

V-13. R-13. S-23. B-9. P-884.

PEDAL: V-1. R-1. S-4.

16 BOURDON 44

Stopped Flute (S)

8 Bourdon

Stopped Flute (S)

GREAT 5": V-3. R-3. S-6.

EXPRESSIVE

8 DIAPASON 61

Dulciana (C)

GEDECKT 73

4 OCTAVE 61

Gedeckt

8 CHIMES 20

SWELL 7": V-6. R-6. S-9.

8 VIOLIN DIAP. 73

STOPPED FLUTE 97-16'

SALICIONAL 73

VOIX CELESTE 61

4 Stopped Flute

2 2/3 Stopped Flute

2 Stopped Flute

8 OBOE 73

VOX HUMANA 73

Tremulant

CHOIR 6": V-3. R-3. S-4.

8 DULCIANA 61

MELODIA 73

VIOLA 61

4 Melodia

Tremulant

COUPLERS 20:

Ped.: G. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S. C-16-8-4.

Combons 16: GP-4. SP-4. CP-4.

Tutti-4.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. C. Tutti.

Choir Tremulant operates also on Great registers.

Stop-tongue console, detached and movable; no wind in console.

Percussion: Deagan.

Blower: Orgoblo.

has two, another three, and the third four 16' Pedal stops. Neither builder nor purchaser would borrow so much in a Pedal Organ by choice, hence we

#### KALAMAZOO, MICH.

FIRST CHRISTIAN REFORMED

*Geo. Kilgen & Son Inc.*

Installed, late 1936.

V-16. R-17. S-37. B-16. P-1260.

PEDAL 6": V-1. R-1. S-7.

16 Diapason (G)

BOURDON 44

Bourdon (S)

8 Bourdon

Bourdon (S)

Salicional (S)

Chimes (G)

GREAT 5": V-6. R-7. S-8.

8 DIAPASON 85-16'

DULCIANA 85

CLARABELLA 73

4 OCTAVE 85

ROHRFLOETE 73

II GRAVE MIXTURE 122

8 HARP (Prepared for)

CHIMES 20

Tremulant

SWELL 6": V-7. R-7. S-13.

16 BOURDON 97

8 DIAPASON 73

Bourdon

SALICIONAL 85

AEOLINE 73

VOIX CELESTE 61

4 Bourdon

Salicional

2 2/3 Bourdon

2 Bourdon

8 TRUMPET 73

OBOE 73

VOX HUMANA 73

Tremulant

CHOIR 5": V-2. R-2. S-9.

8 Octave (G)

Dulciana (G)

CONCERT FLUTE 73

4 Rohrfloete (G)

Dulciana (G)

2 2/3 Dulciana (G)

2 Dulciana (G)

8 CLARINET 73

Harp (G)

Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 24: GP-6. SP-6. CP-6.

Tutti-6.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. C. Tutti.

Shutters opening into the chancel may be kept shut by special control from console. Console is of stop-tongues, detached, and movable; no wind in console.

Percussion: Deagan.

Blower: Orgoblo.

can be sure it was done because of space limitations and we can blame churches for employing ignorant architects to design their buildings. An architect has sense enough not to attempt to put the heating-plant in a closet, but he's dumb enough to think he can cram an organ into one. By and large, church architects are the world's

#### CONCEPTION, MO.

CONCEPTION ABBEY

*Wicks Organ Co.*

V-28. R-28. S-41. B-13. P-1878.

PEDAL: V-2. R-2. S-10.

16 DIAPASON 44

BOURDON 44

Lieblighgedeckt (S)

Gemshorn (G)

8 Diapason

Bourdon

Lieblighbourdon (S)

Viola (G)

16 Fagotto (S)

Trumpet (G)

GREAT 4": V-10. R-10. S-12.

16 GEMSHORN 85

DIAPASON-1 61

DIAPASON-2 61

MELODIA 61

VIOLA 61

Gemshorn

4 OCTAVE 61

SUABE FLUTE 61

Gemshorn

2 2/3 TWELFTH 61

2 FIFTEENTH 61

8 TRUMPET 6" 73r16'

SWELL 4": V-10. R-10. S-13.

16 LIEBLICH. 85

8 DIAPASON 73

Lieblighbourdon

HARMONIC FLUTE 73

SALICIONAL 73

AEOLINE 73

4 FL. TRAVERSO 73

2 2/3 NASARD 61

2 FLAUTINO 61

16 FAGOTTO 6" 85

8 CORNOPEAN 6" 73

Fagotto

4 Fagotto

Tremulant for Flues

Tremulant for Reeds

CHOIR: V-6. R-6. S-6.

8 DIAPASON 73

DULCIANA 73

UNDA MARIS 61

CLARIBEL FLUTE 73

GEDECKT 73

4 FLAUTO D'AMORE 61

Tremulant

COUPLERS 21:

Ped.: G. S. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 20: P-5. G-5. S-5. C-5.

Crescendos 3: S. C. Register.

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. C. Tutti.

dumbest citizens, next after the taxpayers—nobody *could* be dumber than a 1937 tax-payer.

One lesson seems to be well learned. The Great Octave is a register (with its own pipes) and not a stop (borrowing its pipes). And in the two larger stoplists, the same holds true of the 12th and 15th, though in Kalamazoo the two are inseparable whereas in Conception Abbey the organist can use them independently—highly advantageous for colorful solo effects.

Something quite unusual is, in the Kalamazoo organ, borrowing the 4' Octave from the Great and using it, together with the indicated additional bottom octave of pipes, for the 8' Diapason on the Choir; to indicate the borrowing exactly and at a glance, it is given the same name in both places in our stoplist.

The Kalamazoo Choir Organ is an other unusual design. Unifying the borrowed Great Dulciana in that way on the Choir ought to furnish many delightful effects in practical organ music, especially when accompanied by the Concert Flute and Clarinet registers. We are rather inclined to believe the unified Dulciana will prove more musical than the unified Stopped Flute of the Springfield organ, both by the same builder. Flute tone never has helped the organ much, nor the ensemble at all, to our taste.

Conception Abbey's Great Gemshorn goes part way in its unification; the Gemshorn lends itself beautifully to complete unification. In this case it was desired to have the Diapason chorus with its 12th and 15th—obviously more important than the Gemshorn 12th and 15th, since funds provided for only one set.

In all three organs the Great couplers are complete and the Swell manual is isolated for nothing but its own stops. "Is the 16' S-C coupler standard?" Two of these stoplists say yes, one says no.

In one organ the Great is expressive, in the other two it is unexpressive. Our taste runs with the purchaser of

#### T.A.O. SPECIFICATIONS

V—VOICE:	An entity of tone under one control, one or more ranks of pipes.
R—RANK:	A set of pipes.
S—STOP:	Console mechanism controlling Voices, Borrowas, extensions, etc.
B—BORROW:	A second use of any Rank of pipes (Percussion excluded).
P—PIPES:	Percussion not included.
DIVISIONS	
A—Accompaniment	h—harmonic
B—Bombarde	l—languid
C—Choir	m—metal
E—Echo	m—mouth-width
F—Fanfare	o—open
G—Great	r—reed
H—Harmonic	rs—repeat stroke
I—Celestial	2r—two rank, etc.
L—Solo	s—scale
N—Striking	s—sharp
O—Orchestral	s—spotted metal
P—Pedal	s—stopped
R—Gregorian	sb—stopped bass
S—Swell	ss—single stroke
T—Trombone	t—tapered to
U—Unit Augmentation	t—tin
V—Positive	t—triple
VARIOUS	
b—bars	tc—tenor C
b—bearded	u—cut-up
c—cylinders	ux—unexpressive
cc—cres. chamber	w—wind-pressure
d—double	w—wood
f—flat	wm—wood & met.
fr—free reed	z—zinc
h—halving on	"—wind pressure
	"—diam. of pipe
	"—pitch of lowest pipe in the rank

#### SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.  
 14"—Diameter of cylindrical pipe.  
 41—Scale number.  
 42b—Based on No. 42 scale.  
 46-42—46-scale at mouth, 42 at top.  
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.  
 2/9m—Mouth-width covers 2/9th. of circumference of pipe.  
 1/4u—Mouth cut-up is 1/4th.  
 17h—Scaled to halve on the 17th note.  
 Dynamics indicated from ppp to fff.  
 Order in which details are listed:  
 Dynamic strength, wind-pressure, scale, details, number of pipes.  
 CCC-16', CC-8', C-4', c1-2', c2-1', c3-6", c4-3".

the one; the purists haven't yet scared us into accepting the unexpressive Great when the organ is anything less than fifty registers. Would a choir-master employ a baritone soloist if he couldn't modulate his dynamic range all the way from pianissimo to fortissimo? These heresies, however, are calculated merely to start a war. (We hope W.H.B. will be on our side if E.R. starts it.) Anyway here are the desired stoplists and we thank Geo. Kilgen & Son and the Wicks Organ Co. for them.

A word to Miss Soosie. We reprint our complete explanation of stoplist abbreviations so that our new readers

will have no difficulty in getting added facts from the stoplists as printed. V-13, for example, means 13 Voices, etc. 97-16' means 97 pipes and the lowest is 16' pitch, indicated thus because the register's use (Springfield Swell) shows it only as 8'; it is used in the Pedal at 16'. We do not know what the pipes are; if we were sure they were metal, we would make it read 97m16'.

In the Springfield couplers, listed with the Great, we have G-16-8-4, which obviously means 16' Great-to-Great, 8' Great-to-Great (commonly called unison-off), and 4' Great-to-Great. Space however is too valuable to be wasted in such manner, so we abbreviate.

With our list of Reversibles we have one called Full-Organ. Normally this is still called, without any warrant whatever, Sforzando. If you don't agree with our objection to it, try playing on the Choir Dulciana and Unda Maris, and then use this Full-Organ pedal as though it honestly were a Sforzando. Then look for another job, for you certainly will be fired if you've tried it in church.

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Formally opened, Feb. 23, 1937.  
 V-10. R-10. S-18. B-8. P-725.  
 PEDAL: V-1. R-1. S-4.

16 BOURDON 32  
 Rohrfoete (S)  
 8 Melodia (G)  
 Rohrfoete (S)

Two prepared-for.  
 GREAT: V-4. R-4. S-5.  
 EXPRESSIVE

8 DIAPASON 73m  
 DULCIANA 73m  
 MELODIA 85ow  
 4 OCTAVE 73m  
 Melodia  
 Tremulant

One prepared-for.  
 SWELL: V-5. R-5. S-9.  
 16 Rohrfoete  
 8 GEIGEN 73m

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SALICIONAL 73  
VOIX CELESTE 73

4 Rohrfloete  
2 2/3 Rohrfloete  
2 Rohrfloete  
8 OBOE 73mr  
Tremulant

One prepared-for.

#### COUPLERS 12:

Ped.: G. G-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 16: P-4. GP-4. SP-4.  
Tutti-4. Onoroff to cancel control of  
Pedal stops by manual combons.

Crescendos 3: GP. S. Register.

Reversibles 2: G-P. Full-Organ.

"The tone of the instrument is rarely lovely, beautifully blended and balanced," says Mr. Van Dusen, head of the organ department of the American Conservatory. It will be used for teaching and practise, as well as for musicales; the studio seats fifty.

The opening recital was played by five pupils, and two Americans, Clokey and Douglas, had their compositions represented on the program.

The stoplist is interesting as showing what Mr. Van Dusen by long experience as a teacher considers essential in a small organ.

#### Westminster Choir School

• has established the Westminster Academy of Chamber Music under the direction of Feri Roth aided by his associates of the Roth String Quartet. The members of the Roth Quartet permanently join the Westminster Choir School faculty beginning next fall, for the purpose of teaching violin, viola, and cello, and coaching in chamber music. Mr. Roth hopes to develop from the Westminster student body a string ensemble with concert standards and capacity. "The necessity for greater precision and clarity in choral work" is the reason for this unique addition to the School curriculum. This move is directly in line with the arguments recently advanced in regard to correct unaccompanied singing in true intonation.

## EVENTS FORECAST

for the coming month

#### April

Ann Arbor: April 25, 4:15, Palmer Christian recital, Bach program, University of Michigan.

Bloomington, Ill.: April 24, annual scholarship contest, Illinois Wesleyan University, open to organ students;

prizes, \$100., \$75., and \$50., to be applied to 1937-8 tuition. Full details from Frank B. Jordan, at the University.

Cleveland: April 5, Northern Ohio A.G.O. 'spring party' at the Corner Club.

April 20-22, Convention of Ohio M.T.A.

April 7, Museum of Art, program of music of the Jewish liturgy by Cleveland composers, two choirs participating; presumably evening.

April 21, presumably evening, program by Orpheus men's choir, Cleveland Museum of Art.

Fort Worth: April 12, 8:30, Dr. Alexander McCurdy recital, First Presbyterian, the last of the Guild's series of three paid-admission recitals by famous guest recitalists.

Grand Rapids: April 25, 7:30, C. Harold Einecke's Park Congregational choir in Handel's "Dettingen Te Deum."

Great Neck, L. I.: April 19, Hugh McAmis recital, All Saints.

New Haven: April 11, 4:15, H. Frank Bozyan recital, Yale University, Woolsey Hall.

New York: April 11, 3:30, Trinity Church, Frederick C. Mayer's Cadet

#### Singing Satisfactorily Unaccompanied

By N. Lindsay Norden

• Perhaps the reason some few of our best choirs can sing well unaccompanied is because they rehearse a great deal without an instrument, and hence they find the accurate intonation — save in any passages that might be incorrectly written for unaccompanied singing. There is no basic reason of which I know why a choir which sings with piano or

organ a great deal cannot be made to sing in untempered intonation when they sing without instrument. The natural intonation can be sensed, when sufficient training is given without the instrument, especially if the conductor knows what the real problem is and just what he is endeavoring to do. Unfortunately, not many do; I have heard good unaccompanied singing in churches and elsewhere, in untempered intonation.

When meantone intonation prevailed (for nearly two centuries) it was impossible to sing unaccompanied in that temperament; the thirds were pure, but the fifths were very flat. Singers were not rehearsed with keyboards for unaccompanied work. The distortion was too great. When any choir rehearses unaccompanied it seeks the correct intervals, and the longer it is away from the keyboard the better the intonation will be, if the piece is possible unaccompanied. And, better still, is to rehearse the voices with a justly-tuned instrument, giving correct intervals, thus aiding the singers to more quickly find the tones.

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Chapel Choir of West Point, 165 men, as guest choir in the service.

West Point, N. Y.: April 4, 3:30, Frederick C. Mayer recital, Cadet Chapel. Mr. Mayer's Sunday recitals are timed to conclude before the beginning of the famous dress parade of the cadets.

### May

Ann Arbor: May 12-15, six concerts of the annual May Festival.

Bethlehem, Pa.: May 28-29, annual festival of the Bach Choir.

### June

Berea, Ohio: June 11-12, fifth annual Bach festival, Baldwin-Wallace Conservatory.

### Dr. Alexander McCurdy

• will play in the following cities during his April tour under Bernard R. LaBerge management:

- 2—Harrisonburg, Va.
- 3—Chapel Hill, N. C.
- 6—Memphis, Tenn.
- 9—Denton, Tex.
- 12—Fort Worth
- 14—Wichita Falls
- 16—San Antonio
- 19—San Diego
- 23—Eureka, Calif.
- 25—Palo Alto
- 26—Oakland
- 27—Marysville, Calif.

On this tour Dr. McCurdy is using the following three programs:

#### Program 1

- Farnam, Toccata
- Bach, Prelude & Fugue Am
- Son. 1: Allegro
- O God have Mercy
- Vierne, 2: Scherzo
- Boellmann, Ronde Francaise
- Jacob, Sunrise
- Brahms, O World I e'en
- A Rose Breaks into Bloom
- Karg-Elert, Adorn Thyself
- Dupre, He Remembering His Mercy
- Glory Be to the Father
- Franck, Grand Piece Finale

#### Program 2

- Schumann, Sketches Fm & Df
- Bach, Hark a Voice Saith
- Christ Lay in Bonds
- Lord Hear the Voice
- In Thee is Joy
- Son. 2: Vivace
- Vierne, Scherzetto
- Maleingreau, Tumult in Praetorium
- Karg-Elert, Legend of Mountain
- Franck, Finale Bf

#### Program 3

- Sabin, Bouree D
- Stebbins, In Summer
- Bach, Prelude & Fugue Em
- Karg-Elert, Now Thank we All
- Vierne, Divertissement
- Massenet, Angelus
- Germ, Old Hundredth
- Kreisler, Caprice Viennois
- Widor, 3: Toccata

### Carl Weinrich

April 1, in a broadcast concert from Westminster Choir School; Mr. Weinrich will play the Bach Choralprelude Jesus my Joy, and the Westminster Choir under Dr. Williamson's direction will sing the motet, "Jesus my Joy."

April 7, at the Church of the Incarnation, New York, Mr. Weinrich will play Buxtehude's Ein feste Burg, Cabezón's Variations, and Palestrina's Ricercare, as guest soloist with Paul Boepple's Dessoff Choirs, in a program of 16th and 17th century music.

April 8, broadcast program of Bach chorales, Mr. Weinrich playing the choralpreludes and the Westminster Choir following each with the singing of the chorales: "Ein feste Burg," "Liebster Jesu," "O Mensch beweine," "In dulci jubilo."

April 18, at Wellesley College in a performance of the Bach "Magnificat" with the Wellesley and Harvard choirs, Edward B. Green conducting.

April 15 and 22, broadcast of portions of the "St. Matthew Passion."

April 29, broadcast of portions of the "B-minor Mass."

From July 27 to Aug. 16 Mr. Weinrich will teach organ at the Westminster Choir School summer session at Mt. Hermon; the organ course will consist of six sessions and Mr. Weinrich will also be available for private lessons.

March 26 Mr. Weinrich was organist with the Boston Symphony in the Good Friday performance of Bach's "St. Matthew Passion."

### Emporia College Choir

under the direction of Daniel A. Hirschler gives its spring tour of concerts in Kansas and Oklahoma. April 25-26, Arkansas City; April 26, Perry, at 4:30, Enid, at 8:00; April 27, Ponca City; April 28, Wichita.

### Kilgen Contracts

• Chicago: St. Bernards Hospital has purchased a 'petit ensemble.'

Fort Worth: Shannon Mortuary has purchased a 'petit ensemble.'

Great Bend, Kans.: Baker Ave. Baptist has ordered a 2m for chancel installation this summer.

Hammond, Ind.: St. Casimir's R.C. has ordered a straight 2m, entirely expressive, for summer installation behind a Gothic case in the rear choirloft.

Harrisburg, Ill.: First Presbyterian has purchased a 2-28 with Chimes, for installation this spring, in the chancel, with Gothic case.

New York: Our Lady of Mt. Carmel R.C. has contracted for a 3-35 with Chimes, for summer installation in the rear choirloft, with grille screen. The manual divisions will have 32 ranks and there will be three borrows to the Pedal. The instrument will be entirely expressive; some of the present pipework is being revoiced and retained.

Princeton, Ky.: Central Presbyterian has ordered a 'petit ensemble.'

Winfield, Kans.: First Baptist is having the Kilgen factory rebuild its 2m and supply entirely new action.

## PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

Programs to be given during May will be published in these columns if received on or before April 15.

- Robert Leech BEDELL
- Museum of Art, Brooklyn
- April 4, 2:30
- Bach, Fantasia Cm
- Sinfonia to Cantata 156
- Gavotte Bm
- Vivaldi, Largo
- Handel, Chaconne, No. 2
- Bedell, Scherzo Bm
- Grieg, Morning
- Sibelius, Valse Triste
- Von Suppe, Morning-Noon-Night
- April 11, 2:30
- Karg-Elert, Chorale Improvisation 42
- Dubois, Pastorale
- Bach, Fugue
- MacDowell, Clair de Lune
- Wagner, Valkyrie War-cry
- Parsifal Prelude
- Hasse, Minuet
- Mascagni, Intermezzo
- Verdi, Aida March
- April 18, 2:30
- Tombelle, Marche Pontificale
- Karg-Elert, Improvisation 35
- Clerambault, Prelude Dm
- Wagner, Tristan Love-Death
- Dubourg, Gigue & Sarabande
- Bach, Air for G-String

- Beethoven, Minuet Ef
- Mendelssohn, Gondellied
- Strauss, Blue Danube
- April 25, 2:30
- Krebs, Prelude & Fugue C
- Guilmant, Allegretto Bm
- Sabin, Bouree
- Beethoven, Adagio
- Goltermann, Marche Heroique
- Puccini, Waiting Motive
- Gounod, Kermesse
- Gounod, Ave Maria
- Thomas, Mignon Overture
- Harold G. FINK
- Fordham Lutheran, New York
- April 11, 4:00, Bach Program
- Fantasia Gm
- Come Redeemer of our race
- Prelude Bm
- Sonata 5
- We all Believe in One God
- Con.Am: Allegro
- Help God the Former of All
- Passacaglia
- Edwin Arthur KRAFT
- Trinity Cathedral, Cleveland
- April 5, 8:15
- Bach, Prelude Ef
- Christ Lay in Bonds of Death
- Beethoven, Menuetto Ef
- Schumann, Canon Bm
- Vierne, 3: Finale
- Wolstenholme, Romanza

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Methuen, Mass.

Voris, Caprice  
 Rheinberger, Passacaglia  
 Jacobs, Under the Walnut Tree  
 Balakirew, Chanson  
 Boellmann, Toccata Cm  
 Lake Erie College  
 April 11, 8:15  
 Bach, Prelude Cm  
 d'Andrieu, Fifers  
 Tartini, Air  
 J. C. F. Bach, Gigue-Rondo  
 Widor, 6: Cantabile  
 8: Allegro  
 Delius, Cuckoo in Spring  
 Boellmann's Suite Gothique  
 • Arthur W. QUIMBY  
 Museum of Art, Cleveland  
 April 4, 11, 18, 25, 5:15  
*Frank Program*  
 Fantasie C  
 Prelude-Fugue-Variation  
 Chorale E  
 • Stanley E. SAXTON  
 Skidmore College  
 April 14, 8:00, *Dupre Program*  
 Prelude & Fugue Gm  
 Our Father in Heaven  
 In Dulci Jubilo  
 Les Cloches de Perros-Guirec  
 Souvenir  
 Cortege et Litanie  
 April 28, *Edmundson Program*  
 Impressions Gothiques  
 O Sacred Head  
 Bells through the Trees  
 Scherzo  
 A Carpenter is Born  
 Imagery in Tableaux  
 • C. Albert SCHOLIN  
 KMOX, 1090 kc., Kilgen Organ  
 April 4, 10:15 p.m., c.s.t.  
 Handel, Arioso  
 Bach, Fugue Gm  
 Massenet, Thais Meditation  
 Handel, Musette  
 April 11, 10:15 p.m., c.s.t.  
 Stanley, Toccata  
 Gigout, Grand Choeur Dialogue  
 Arcadelt, Ave Maria  
 April 18, 10:15 p.m., c.s.t.  
 Wagner, Prize Song  
 Dethier-j, Prelude Em  
 Schumann, Abendlied  
 April 25, 10:15 p.m., c.s.t.  
 Guilmant, Fugue F  
 Son. 3: Preludio  
 Boellmann, Ronde Francaise  
 • Dr. Henry F. SIEBERT  
 Trinity Lutheran, New York  
 April 7, 4:00  
 Gaul, Holy City: Adoration  
 Ravanello-j, Christus Resurrexit  
 Bach, E'er yet the Dawn  
 Reger, O Sacred Head  
 Claussmann, Easter Dawn  
 Dubois, Hosannah  
 Handel, Largo  
 Fletcher, Fountain Reverie  
 Reger, Te Deum  
 • Southwestern Organ CLUB  
 Winfield, Kans., April 12, 7:30  
 Cora Conn-Redic residence  
*Diggle Program*  
 Passacaglia  
 Sundown at Santa Maria  
 Chorale Fantasia  
 Concert Fantasia Materna  
 A Christmas Chorologue  
 In a Mission Garden  
 Six members participated.  
 • Dr. Elmer A. TIDMARSH  
 Union College, Schenectady  
 April 4, 4:00  
 Bach, Toccata & Fugue Dm  
 Sinfonia We Thank Thee  
 Brahms, A Rose has Burst  
 Dubois, Hosanna  
 Silver-j, Jubilate Deo

Hollins, Spring Song  
 Wachs, Hosanna  
 April 17, 4:00  
 Andriessen, Chorale  
 Dukas, Five Daughters  
 Fletcher, Fountain Reverie  
 Boisdreffre, By the Brook  
 Buck, On the Coast  
 Rubinstein, Kamennoi-Ostrow  
 Dupre, 3 Stations of the Cross  
 April 24, 4:00  
 Karg-Elert, Landscape in Mist  
 Harmonies du Soir  
 Clair de Lune  
 Mendelssohn, Nocturne  
 Spring Song  
 War March of Priests  
 Widor's Fifth  
 • Herbert Ralph WARD  
 St. Paul's Chapel, New York  
 April 13, 1:00  
 Bach, My Soul Direct  
 Reger, Benedictus, Op. 59  
 Haydn, Romance  
 Bach, Fugue G  
 April 20, 1:00  
 Gigout, Allegretto Grazioso  
 Ward, To a Pond Lily  
 Bach, Arioso+Cm  
 Gilson, Flemish Prelude  
 Bach, We All Believe  
 April 27, 1:00  
 Bach, Jesu Priceless Treasure  
 Arne, Minuetto & Variations  
 Widor, 6: Adagio  
 Gigout, Grand Choeur Dialogue

### Susi Hock

• will have made her American debut under Bernard R. LaBerge management in Town Hall, New York, March 31, by the time these lines reach the reader. Registrational difficulties were dodged by Miss Hock's use of assistants to manipulate the registration for her. Miss Hock and her world-famous husband, Sir James Jeans, have two organs in their home in England, located in adjacent rooms which have been insulated so that neither player (Sir James plays also) can hear the organ in the other room. Miss Hock's instrument has German pipe-work and English action, while Sir James' organ is entirely modern. We wish we could give the stoplists of both instruments, but only that of Miss Hock is available:

#### PEDAL

16	Sub-Bass
8	Hohlfloete
4	Gemshorn
2	Nachthorn

#### GREAT

8	Gedeckt
4	Principal
	Spillpfeife
2 2/3	Quinte
2	Octave
III	Mixture

#### SWELL

8	Quintadena
4	Rohrfloete
2	Principal
1 1/3	Quinte
1	Octave

Couplers: G-P. S-P. S-G.  
 Combons: 2.

## PAST PROGRAMS

of Special Content

*This column closes the first day of each month. The aim is to include only programs of special content or those by acknowledged concert artists who have made their names nationally known.*

• \*Palmer CHRISTIAN  
 University of Michigan  
 \*Marcella, Psalm 19  
 Stamitz, Andante  
 Bach, Fantasia & Fugue Cm  
 Franck, Chorale Am  
 Saint-Saens, Rhapsody D  
 Bonnet, Romance sans Paroles  
 Vierne, Clair de Lune  
 Vierne, 1: Finale  
 \*Ducis, Rejoice Beloved Christians  
 Couperin, Sarabande  
 Rameau, Minuet et Gigue en Rondeau  
 Handel, Con. 12: Largo  
 Bach, Fugue Ef  
 Widor's No. 6  
 \*Franck, Piece Heroique  
 Jongen, Prelude Elegiaque  
 Pensee d'Automne  
 Maleingreau's Suite Op. 14  
 Gilson, Ancient Flemish Prelude  
 de Hovre, Cantilene  
 de Boeck, Allegro  
*Bach Program*  
 Prelude & Fugue Em  
 Fugue G  
 The old year has passed  
 We all believe  
 O man bewail  
 Prelude & Fugue Bm  
 Pastorale F  
 Fantasia C  
 Siciliano (Flute Sonata)  
 Air in D  
 Prelude & Fugue D  
 • \*Percy M. LINEBAUGH  
 St. Matthew's, Bloomsburg  
 Reger, Te Deum  
 Bach, When we are in deepest need  
 Fugue Ef  
 Bingham, Primavera\*  
 Twilight at Fiesole  
 Guilmant, Son. 5: Scherzo  
 Weaver-j, Squirrel\*  
 Kramer, Eklog  
 Boex, Marche Champetre  
 Mailly, Toccata  
 • B. Frank MICHELSEN  
 Grace Church, New Bedford  
*Four Lenten Recitals*  
 \*Saint-Saens, Pilgrimage of St. Anne  
 Elevation of Communion  
 Scheidt, As Jesus stood  
 Guilmant, Noel Languedocien  
 Vincent, Postlude E.  
 \*Mansfield, Nocturne  
 Merkel, Trio Fm  
 Ropartz, Breton Theme  
 Barrell, Berceuse  
 Hackett, Finale A  
 \*Tchaikowsky, Andante  
 Erauquin, Prayer  
 Guilmant, Sortie  
 Lemmens, Trio A  
 Londonderry Air  
 Lemmens, Lauda Sion  
 \*Gounod, Sanctus  
 Titelouze, Ave Maris Stella  
 Kramer, Night Song  
 Rheinberger, Vision  
 Michelsen, Serenity & Triumphant  
 • Arthur POISTER  
 University of Michigan  
 Handel, Occasional: Overture  
 Bach, My heart is filled  
 Rejoice now all ye Christian men  
 Mozart, Andante F  
 Bach, Passacaglia

Dupre, Stations of the Cross  
 Franck, Fantasia C  
 Forster, Scherzo  
 Widor, 7: Finale  
 • \*Alexander SCHREINER  
 University of California  
 \*Guilmant's Sonata 3  
 Bach, Toccata & Fugue Dm  
 Hollins, Spring Song  
 Salome, Cantilene  
 Schreiner, Hunting-Horn Scherzo  
 Wagner, Evening Star Song  
 Rhenzi Overture  
*Bach Program*  
 Concerto G  
 Sonata 5  
 Fantasia G  
 Prelude & Fugue D  
 Come Sweet Death  
 Toccata F  
 • Firmin SWINNEN  
 University of Delaware  
 Maitland, Concert Overture  
 Mozart, Minuet D  
 Russell-j, Bells of St. Anne  
 Bach, Siciliano  
 Have Mercy O God  
 Fugue Gm  
 Lotti, Aria  
 Tchaikowsky, Finale Pathetique  
 Liadow, Music Box  
 Lieurance, Waters of Minnetonka  
 Dvorak, New World Finale



## SERVICE PROGRAMS

*This column closes on the first day of the month; programs of unusual services are especially welcome.*

• Dr. Clarence DICKINSON  
 \*Brick Presbyterian, New York  
 \*Elgar, Apostles  
 Make us strong, Nagler  
 Mendelssohn, Allegro

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\*\*Wolstenholme, Andante  
 And did those feet, Parry  
 Be merciful unto us, Palestrina  
 I vow to thee my country, Merrill  
 Arise O sun, Day  
 Bach, Air in F  
 \*Tchaikowsky, Andante  
 Blessed is the man, Rachmaninoff  
 Salvation, Babcock  
 McDougall, Salutation  
 \*\*Held, Prayer for Peace  
 We are the living, Curry  
 Be merciful unto us, Palestrina  
 It is the dawn of peace, Gale  
 I bind my heart, Parr  
 Torjussen, Song of Dawn  
 \*Rowley, Andante Religioso  
 Lord for Thy tender mercies, Farrant  
 O Lord turn not away, trad.  
 Soul at Heaven's gate, 17th cent.  
 Reger, Kyrie  
 \*Held, Prayer  
 Father Omnipotent, Col.-Taylor  
 I vow to thee, Merrill  
 Jenks, Mt. Vernon

• Edwin Arthur KRAFT  
 Lake Erie College  
*Vesper Service*

Widor, 4: Andante  
 t. Where'er you walk, Handel  
 Tantum Ergo, Faure  
 Hear us O Lord, Mozart  
 Quando corpus morietur, Pergolesi  
 Lanquetuit, Toccata

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 Mendelssohn, Finale  
 j. I was glad, Mueller  
 Heavens are telling, Haydn  
 And the glory, Handel  
 I waited for the Lord, Mendelssohn  
 When Thou comest, Rossini

Theme of the service: The Glory of God.

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 Earth and Man, Dickinson  
 Lead Kindly Light, Jenkins  
 \*\*Widor, 2: Adagio  
 O Lord most holy, Franck  
 \*Vierne, Choral; Legende  
 Every Bygone Prayer, Forsyth  
 Hear Thou from Heaven, Noble  
 \*\*Franck, Piece Heroique  
 Omnipotence, Schubert  
 Jesu joy of man's, Bach  
 O Savior sweet, Bach  
 Be not afraid, Mendelssohn  
 \*Parry, two choral preludes  
 In Him we live, Baumgartner  
 Whence cometh wisdom, Knight  
 \*\*Parry, St. Anne Prelude  
 Hora Novissima selections, Parker

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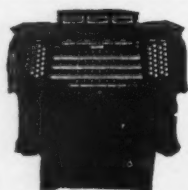
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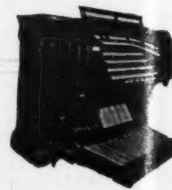
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 Processional, Call to worship,  
 Prayer of confession, Lord's prayer,  
 Choral response, Commandments;  
 Kyrie, Elvey  
 Come unto me, Bach (offertory)  
 Doxology, Prayer of consecration,  
 Hymn, Supplication, Sermon,  
 Prayer, Choral amen,  
 New members received, Hymn,  
 Communion service;  
 Sanctus, Cruickshank  
 Hymn  
 Gloria in excelsis, chant  
 Benediction, Dresden Amen,  
 Recessional, Prayer, Choral amen;  
 Bach, Fugue Gm  
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 James, Meditation Ste. Clotilde  
 Cloister prayer, Choral amen,  
 Processional, Call to worship,  
 Invocation, Lord's prayer,  
 Responsive reading, Scripture,  
 Hymn, Offering;  
 Ninety and Nine, Protheroe  
 Ascription (Beethoven), Prayer,  
 Choral amen, Hymn, Supplication,  
 Sermon, Prayer, Choral amen;  
 King of love, Shelley  
 Responsive prayers  
 Collect, Choral response,  
 Benediction, Dresden Amen,  
 Recessional, Cloister prayer;

Diggle, Allegretto Grazioso  
 Saint-Saens, Les Cloches du Soir  
 d'Antalfy-j, Sportive Fauns  
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 Glynn, Idyl  
 Sermon  
 Gloria, Mozart  
 Gigout-jl, Toccata B  
 Processional, Salutation, Invocation;  
 Lord Jesus Christ, Bach  
 Hymn, Exodus 15, Psalm 9  
 Psalm 23, Jacobs (co)  
 Eph. 5: 19  
 Sopranos: Glorious things, Haydn  
 St. Luke 1: 46-47  
 Contraltos: Magnificat, plainsong  
 Psalms 42: 7; 103: 2; Ecc. 3: 11  
 Men: A mighty fortress, Luther  
 St. Matt.: 19: 14  
 Juniors: Beautiful Savior, (?)  
 Offering, Hymn  
 2nd Sam. 6:5; 1 Sam. 10: 5  
 Franck, Piece Heroique  
 Rev. 19: 6  
 150th Psalm, Franck  
 Benediction  
 Abide O dearest Jesus, Bach  
 Recessional

Three volunteer choirs took part in this choir-recognition service, modeled on a similar service given in California. It lasted 75 minutes; the adult chorus numbers 34 (14-8-5-7); the church has a membership of 1000 and a Sunday-School of 1400, in a town of 4000. Prior to the various sections, the minister spoke on the Scriptural texts indicated. "The Bach choral responses were from the Bach anniversary collection edited by Butzian and published by Hall-McCreary. The music used by sopranos, contraltos, men's voices, and children was from the Lutheran service-book."

• Morris W. WATKINS  
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*Seventh Three-Choirs Festival*  
 Turn back O man, Holst  
 By the waters of Babylon, James  
 Nunc Dimittis in D, Sowerby

Thine are the heavens, Byrd  
 Hide me under the shadow, Andrews  
 King of Love, Bairstow  
 Hallelujah, Handel  
 I love all beauteous things, Greenhill  
 Choristers numbered 61 and included Louis  
 Robert's Holy Trinity choir of 23 (10s. 6a. 3t. 4b.), R. Huntington Woodman's First  
 Presbyterian choir of 23 (9s. 5a. 3t. 6b.),  
 and Mr. Watkins' choir of 15 (5s. 4a. 3t. 3b.).

• Thornton L. WILCOX  
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*Complete Morning Service*  
 Ministry of Music (4 Karg-Elert numbers)  
 Quiet moments, Sentences, Prayer,  
 Hymn, Responsive reading;  
 O bread of life, Warren  
 Scripture, Prayer of intercession,  
 Hymn, Offering;  
 God shall wipe away, Field  
 Prayer of consecration, Hymn,  
 Sermon, Silent prayer, Benediction;  
 Lord let us now depart, Torrance  
 Ministry of Music (Karg-Elert number)

The Church has only one service a Sunday; three places early in the service are marked on the calendar, when late-comers may be seated; the organ preludes and post-ludes are given as 'The Ministry of Music,' but the particular selections are always named on the calendar. Bellevue Presbyterian prints its Sunday service-calendar in unusually fine style, with the texts of the anthems printed in full and interesting notes on each of the congregational-hymns, some of them quite lengthy. If you want to improve the printing of your calendar, secure a copy of the Bellevue calendar from Mr. Wilcox. The first name on the calendar is the minister's, the second is the organist's; after that the others. Which is as it should be.

• Dr. David McK. WILLIAMS  
 \*St. Bartholomew's, New York  
*February Anthems*

Many waters cannot quench, Ireland  
 O Lord most holy, Franck  
 Lord Thou hast searched me, Whiting  
 Lord at all times, Mendelssohn  
 Piper and the Reed, Williams  
 Silence in Heaven, Holst  
 If any man hath not the Spirit, Davies  
 Canticle of the Sun, Beach

#### Continued Celebration

• After celebrating a quarter of a century of organ music played by Dr. Ray Hastings, Temple Baptist, Los Angeles, continued the celebration by mentioning in its newspaper advertising that a 'silver folder with the music life of Ray Hastings' would be given to all attending the services. Hugo Kirchhofer has resigned as choral director and J. B. Poulin, choral director during Dr. Hastings' first decade with the Temple, has assumed his former duties.

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 "Rainbow on the River,"  
 "Romeo & Juliet."

**Hugh McAmis Recitals**

• Hugh McAmis spent four weeks and covered 5000 miles early this year, with recitals from the 'home port' in Long Island to Wichita Falls and Kilgore. Before leaving he opened the 3m Moller in the E. G. Longman residence in Great Neck, L. I. March 7 he dedicated the re-located Aeolian organ in the First M. E., Bay Shore, an instrument originally located in the home of Carl Fischer at Sands Point. He has been engaged to open the 3m Kimball in the G. E. Devendorf residence, Great Neck, which will be completed in the near future. April 19 and May 24 are the dates of his recitals that will conclude his current series in All Saints, Great Neck.

**Grand Haven, Mich., Dedication**

• First Presbyterian dedicated its Ida Broomhead DeWitt memorial organ March 7 in a morning service and an evening recital played by Harold Tower. The organ was the gift of the deceased's widower and children. It is a 2-21 Austin, entirely straight manual-work, supervised by Calvin B. Brown of Austin's Chicago office.

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**Nevins' Oratorio Selections**

• for the monthly musicales in the Old First Presbyterian, New York, from November to May were:

Handel's "Judas Maccabeus"  
Handel's "Messiah" (Christmas)  
Mendelssohn's "Elijah"  
Dvorak's "Stabat Mater"  
Bach's "St. Matthew"  
Handel's "Messiah" (Easter)  
Haydn's "Creation"

**A.G.O. Activities**

• Important facts calculated to be of benefit to the readers at large will be recorded under this heading if received on or before the 15th of the month.

Buffalo: The Chapter holds a choir rehearsal every year with its members as the singers. This gives the organists a dose of their own medicine. This year Robert Noehren conducted the rehearsal, in United Presbyterian.

March 1 the Chapter had the privilege of hearing the complete Bach "St. Matthew Passion." Cameron Baird augmented his string ensemble with woodwinds, and a chorus of 60 voices, the performance beginning at 5:00, in St. Paul's Cathedral, Buffalo. After the first half there was an intermission for supper, until 8:30.

March 9 the second annual competition for the Chapter Cup was held, six volunteer choirs competing; the award went to Central Presbyterian choir, Dr. Harvey S. Palmer director.—GILBERT W. CORBIN.

**What All Should Know**

• Since our last accounting, T.A.O. has received for publication, between Feb. 15 and March 13, forty more pages of propaganda from the present administration in Washington, all calculated to reach the presumably dumb voters and tell them how magnificent their "rulers" are. When you see glowing reports in the newspapers as to the great things being done for you in Washington, you'll know how it got into the newspaper. Legitimate news report? No, plain propaganda.

**Harry A. Durst**

• has joined the sales force of Gimbel Brothers, Philadelphia, in charge of sales of the Kilgen 'petit ensemble'.

**William H. Alfring**

• president of the Aeolian American Corp. and officer and director in many other allied companies, died March 12 at Hartsdale, N.Y., as the result of being struck by an oncoming train as he fell or jumped to the tracks. He was 52 years old, and a resident of Scarsdale. A few months ago he went on vacation, to recover from a nervous breakdown.

**George K. Van Dusen**

• died March 14 in Syracuse, N. Y., where he had been organist of St. Paul's for some 35 years; he was 59 years old. He studied in the College of Fine Arts, Syracuse, and then with Arthur Hyde in New York and Widor in Paris. He is survived by his mother and a sister.

**Jesse Crawford**

• of theater-organ fame has filed a voluntary petition in bankruptcy.

**Edward P. Kimball**

• of the Latter Day Saints Chapel in Washington, D. C., died March 15, at the age of 55. He was born in Salt Lake City, studied music in New York and Berlin, became director of music at Brigham Young University when very young, held the post a year, and took a similar position with Latter Day Saints University. In 1905 he became one of the assistant organists of the famous Tabernacle and was appointed senior organist in 1925. When the Mormons built their church in Washington late in 1933 Mr Kimball went there as organist and also served in a higher capacity—somewhat as clergyman in the usual type of church. He is survived by his widow and a son and daughter.

**Frank L. Anderson**

• organist of the First Christian, Los Angeles, for 25 years, died late in February.

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### American Conservatory Notes

• In other columns of this issue is given the stoplist of the new 2-18 Kimball added to teaching and practise facilities. Frank Van Dusen, head of the organ department, reports increases in both number and quality of pupils registered in the organ department this year, and the majority of the students have been placed in positions; twelve students were recently placed in Chicago churches, writes Mr. Van Dusen.

In the choir-training classes, under direction of Dr. George L. Tenney and Emily Roberts, each student receives practise in actual conducting, both from the keyboard and by baton.

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### Audley Book Available

• A reader offers a set of the two volumes of the Art of Organ Building, common edition; address M. C., c/o T.A.O.

### Only Organs in German Churches

• For the second time the report, this time fairly well authenticated, comes that the authorities in Germany have decreed that electrotones are not to be used in churches in Germany.

### Organ Donated to Freiburg

• M. T. Mellon of Pittsburgh has donated a 40-stop organ to Freiburg University; the instrument was dedicated Feb. 11 in a program of Bach and Handel, heard over the air by a few Americans able to get the station.

### KDKA Installs Organ

• What would appear to be a moderate-sized 3m organ, liberally unified, has been installed in Studio A, station KDKA, Pittsburgh. Aneurin Bodycombe is music director, Bernie Armstrong staff organist.

### Dr. William C. Hammond

• who resigned last year as director of music of Mount Holyoke College but continued through the present season to direct the College choir, is now free to retire, as the College has announced the selection of Charles D. Leedy to head the music department. Dr. Hammond was famous throughout his territory as an organist; Mr. Leedy is a pianist, on the faculty of Cleveland Institute since 1930.

### Cantatas & Oratorios

• This column is compiled the first day of each month.

Haydn's "Creation" was sung Feb. 7 and 14 by Dr. David McK. Williams in St. Bartholomew's, New York.

Mendelssohn's "Elijah," Feb. 14, by Dr. Clarence Dickinson, Brick Presbyterian, New York.

Parker's "Hora Novissima," by Dr. Dickinson, Feb. 21;

by Dr. Harold Vincent Milligan, Riverside Church, New York, Feb. 28.

Pergolesi's "Stabat Mater" by Charles Allen Rehstock, Covenant Presbyterian, Cleveland, Feb. 14.

### Correction

• Owing to the slipshod manner in which technical organ matters have been treated in print for centuries, plus several thousand miles of ocean between New York and London, our January stoplist of the Schulze Doncaster organ said the Solo was unexpressive, all save the higher pitches. That is the way it was printed in the pamphlet from which T.A.O. copy was prepared, but as a matter of fact the Solo Organ is expressive, all save the 8' Tuba. This is vouched for by Mr. Whitworth who wrote the article for T.A.O. and who also was the organ-architect consultant in the rebuilding of this famous organ. We might say that the art of concealing and befuddling facts reached its highest development in the hands of those who for two centuries have been printing stoplists. One result is that even in 1937 there are a few people who don't know really what an organ is anyway; anything that squawks is called an organ, even if it is only a set of cog-wheels in a university laboratory.

### New Bach Book

• Richner, Leipzig, Germany, has published at 9 rm. George Kinsky's Die Originalausgaben der Werke Johann Sebastian Bach. It has been commended for the manner in which the Author has unearthed additional data on the early printings of Bach's compositions.

### Pirro's Bach Wanted

• A reader wants to buy a copy of Wallace Goodrich's translation of the book Johann Sebastian Bach, the Organist and His Works for the Organ, written by A. Pirro. If you have such a book please state condition and price; address T. A. O.

### Chicago University

• will receive \$275,000. from the Rosenwald Family Association if the University's other friends contribute \$550,000. more. Sorrow among politicians and communistic college professors if the University succeeds, which we hope it does. Money is more useful to the organ world if educational institutions get it than if the politicians do.

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The finest names and products in the American organ world are listed on this page. If yours is not among them, why not? Want to be among the unknown? or the well known?

# Selected Books for the Organist

*This list includes only such books as T.A.O. has examined and considers valuable to the organist*  
We believe they are the best books available on their respective subjects

## The Organ

**ART OF ORGAN BUILDING.**  
By George Ashdown Audsley.  
9 x 13, 2 volumes, 1358 pages, \$150.00.  
Now in rare-book class.

**CHURCH ORGAN.**  
By Noel Bonavia-Hunt.  
7 x 8, 108 pages, illustrated, \$2.00.  
Voicing, tuning, Diapason Chorus, etc.

**CINEMA AND THEATER ORGAN.\***  
By Reginald Whitworth.  
7x10, 112 pages, illustrated, \$4.25.  
Masterful review of electric action.  
Many unusual theater stoplists.

**CONTEMPORARY AMERICAN ORGAN.**  
By Dr. Wm. H. Barnes.  
7 x 10, 341 pages, illustrated, \$2.50.  
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**DECORATION ARTISTIQUE DES BUFFES.**  
By Georges Servieres. FETS d'ORGUES.\*  
9x12, 225 pages, profusely illustrated, \$12.00.†  
Magnificent pictures and descriptions of French organ-cases; paper-bound; in French.

**DICTIONARY OF ORGAN STOPS.**  
By J. I. Wedgwood.  
6 x 9, 190 pages, \$3.25.  
The old standard, still popular.

**ELECTRIC ORGAN.**  
By Reginald Whitworth.  
7 x 10, 199 pages, illustrated, \$6.50.  
Modern British organ building.

**FATHER SMITH.\***  
By Andrew Freeman.  
7x10, 96 pages, many illustrations, \$3.00.  
Complete story of the noted builder and his organs; stoplists, history, case-photos.

**HET ORGEL in de NEDERLANDEN.**  
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**HOW TO BUILD A CHAMBER ORGAN.**  
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5x7, 169 pages, illustrated, \$3.00.  
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By Ernest M. Skinner.  
7 x 11, 48 pages, \$1.25.  
A few specialties discussed

**MODERN STUDIES IN ORGAN TONE.\***  
By Noel Bonavia-Hunt.  
5x7, 179 pages, illustrated, \$2.75.  
Serious discussion of the voice's art.

**MODERN ORGAN STOPS.**  
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England's best dictionary.

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Best dictionary ever published.

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**TUNING THE ORGAN.**  
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